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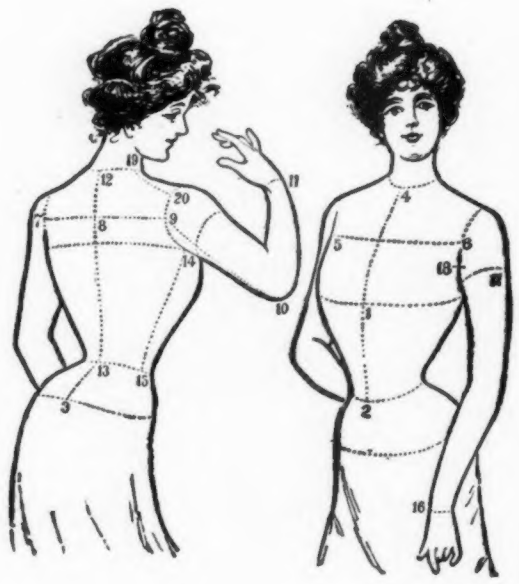

1-1—Around bust . .	4-2—Length of waist in front . . . . .
2-2— " waist . .	12-13—Length of waist in back . . . . .
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4-4— " neck . .	18-16— " of inside sleeve . . . .
5-6—Across front . .	6-6—Armhole . . . .
7-9— " back . .	17-17—Thickness of arm
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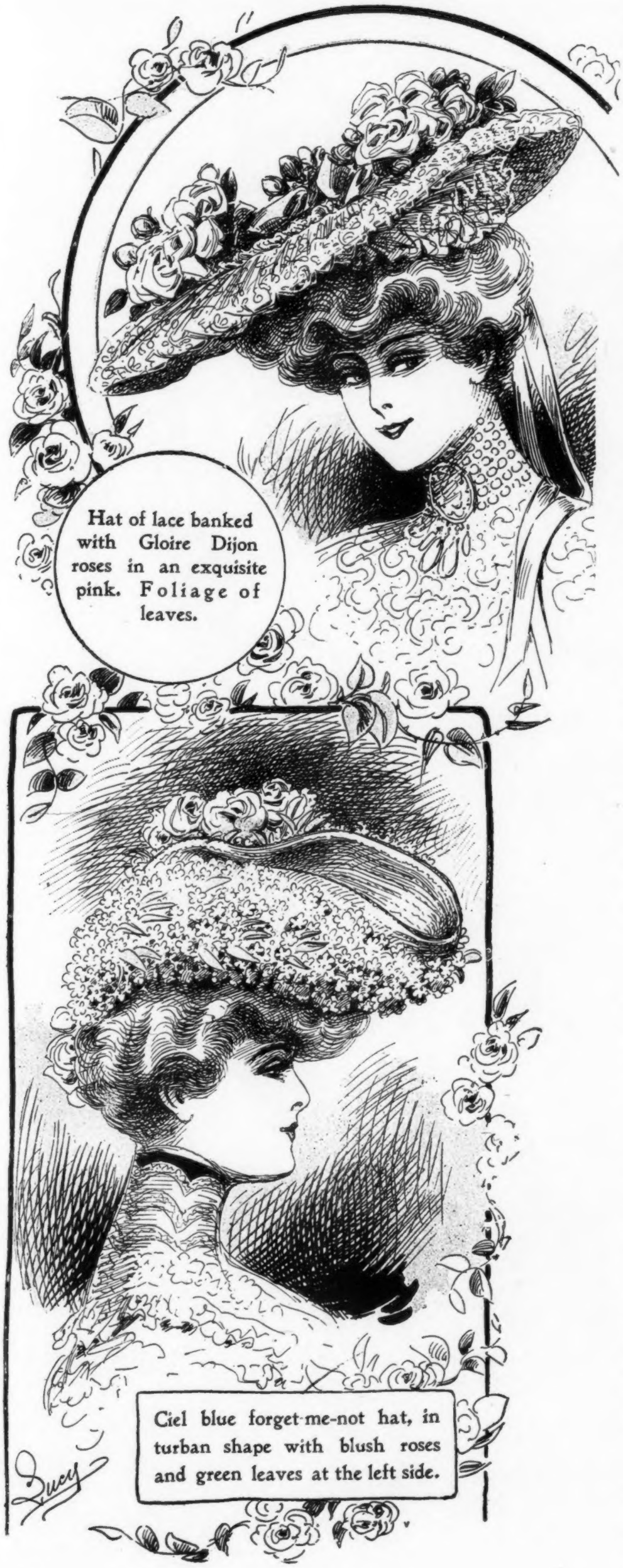
The Secret Rendezvous of the Rebel Prince's Followers. Scene from "The Darling of the Gods."

Grace George in "Pretty Peggy" at the Herald Square Theatre. The Banquet Scene.

DESIGNS FOR GOWNS FOR BRIDE AND BRIDESMAID.

(Described on page 45.)



Hat of lace banked with Gloire Dijon roses in an exquisite pink. Foliage of leaves.

Ciel blue forget-me-not hat, in turban shape with blush roses and green leaves at the left side.

FASHION CHAT.

THERE is a pronounced swing of the pendulum of fashion to the straight-front, full-skirted charms of Madame Pompadour, as perpetrated in Boucher's lovely lines. The "Kangaroo" pouch in front is being superseded by the deep corselet and belt, which accentuate the straight front effect, and many evening gowns show bodices shaped in deep points in front at the lower edge—a relic of the court gowns of that same period that Watteau, Boucher and Nattier loved to delineate.

* * *

Hence the new mode for skirts which have lost their eel-like, glove-fitting smoothness, and now are constructed in more generous proportions. The main item noticed in the most exclusive ateliers, is the front panel and hip-yoke cut in one piece, and the sides may be joined on with shirrings or flat plaits introduced to take up the fulness.

* * *

Ivory cloth gowns, touched up with gold or silver, are to be the gala costumes for spring. Heavy ivory Russian lace, and cords in fawn and gold, supply the desired tone to complete the harmony.

* * *

The champagne tints, which cover a wide range from biscuit and pale yellow to pinkish-fawn, with blue and grey are firmly established as leaders for the summer. One charming model of champagne silk muslin was tucked from a short circular yoke, and fancified with applications of white lawn embroidered in black, and white lace insertions of maltese pattern.

* * *

Tussore silks are close rivals of crêpe de chine and other clinging silken textiles. A gown in a pale shade of pinkish puce showed a touch of old ivory lace at the throat and wrists, and a vest of string embroidery into which the exquisite pale puce color was artistically introduced.

* * *

Hop-sacks are enjoying a wide-spread popularity only infringed on by voile, étamine, and the other thin mesh fabrics.

* * *

There has been such demand for coarse laces, such as cluny, antique and Yak, that their popularity is threatened. However, since from their inexpensiveness one can well afford to discard them when the fatal die is cast, it is as well to make use of them while the fancy exists. Many colored and white linen gowns are elaborated with them, and the voile and étamine constructions show a lavish decoration.

* * *

Two smart designs for coats have set the pace already in distinct street attire. The "Corset" coat, so called because of its tight-fitting shape, is in three-quarter length, and very much affected by fashionables to offset the skirt in instep length. It is made with sixteen or twenty gores, and the beautiful curves of the figure are well-accentuated. The younger generation prefer the cutaway coat, the other favorite of the season. The "Corset" coat is shown on page 16.

* * *

Lace collars, deep or shallow, will be the complement of the summer gown. Fichus are revived as well.

* * *

The new mitaine sleeve, with its long gauntlet cuff-effect extending well over the hand will be a feature of many costumes. This brings the main fulness at the elbow.

* * *

A soft, cool tone of reseda will be much worn for summer. The wardrobe of a seashore sojourner included a crash gown of this color, trimmed in wash braid and buttons. There was also an evening gown of white "tulle d'esprit" over pale pink satin, as soft as a roseleaf, and trimmed with bands of lace, showered with silver sequins and strewn with tiny shaded pink chiffon roses. The *décolleté* bodice was supplemented with a *berthe* of embroidered lace to correspond, dotted with roses in the same fashion.

* * *

Nothing, too, could more happily combine smartn ss and utility than a coat built of a navy-blue cloth fashioned with a sac back, and slashed up on either side as well as at the back, the slashing being outlined with mitred straps. The shoulder-cape represents, as usual, the dominant feature, and there are wide turned-back revers of fancy white silk, striped and spotted, and edged with narrow blue cloth-straps.

STYLISH WAISTS IN EMBROIDERED EFFECTS.

(Described on page 45.)

STAGE HAPPENINGS.

ONE of the most notable revivals attempted in recent years is that of Mrs. Frances Hodgson Burnett's clever child's play, "Little Lord Fauntleroy" at the Casino Theatre, New York City. Our children's story on page 34 is adapted from this, with beautiful cuts taken of Master Harry Wright, as Lord Fauntleroy. Plate page 24 reproduces a scene from the play, now at the Casino. The play is put on almost exclusively for children, matinées only being given. Six performances a week are held in this way, on Mondays, Tuesdays, Thursdays and Fridays at 3 P. M., and on Wednesdays and Saturdays at 10.30 A. M. One of the strongest casts ever gotten together for the interpretation of the Burnett play was secured for this production. As was done when the play was first put on in 1889 at the Broadway Theatre, New York City, when Miss Elsie Leslie and Tommy Russell alternated in the title rôle, a boy and a girl play Little Lord Fauntleroy alternately. Miss Vivian Martin, who has scored so heavily this season in "The Bold Soger Boy," with Andrew Mack, plays the rôle, part of the time. Master Harry Wright, a clever little chap, who is best known for his work in "The Climbers," with Amelia Bingham, is the alternate Cedric Errol. The remainder of the company is of the same high standard of excellence. James E. Wilson, for two years leading man of the American Theatre Stock Co., this season Eleanor Robson's leading man, plays the Earl of Dorincourt, whose misanthropy and pessimism are melted in the sunshine of his grandson's goodness and sweetness. Norman Conniers, for many years with Chas. Frohman, more lately known for his remarkable work with Aubrey Boucicault in "Heidelberg," is Mr. Havisham, the solicitor. J. H. Bradbury, of Eben Holden fame, has the thoroughly congenial rôle of Mr. Hobbs, the grocer, who is so devoted to the interests of the little Lord. Dick, the bootblack, is a part that is interpreted by Joseph Totten, who played the same rôle thirteen years ago, when the play was in the second year of its great popularity.

Mrs. Errol, "dearest," the self-sacrificing mother of Cedric, is Miss Chrystal Herne, the talented daughter of James A. Herne, author and producer of "Shore Acres," "Sag Harbor" and "Grif Davenport." Miss Herne gained her stage experience in the last two years, doing so well, that this season she has been playing one of the principal rôles in "Hamlet" and "If I Were King," supporting E. H. Sothern.

History repeats itself again in the case of Miss Dorothy Rossmore, who is to interpret the rôle of Minna, the adventuress, after an absence of thirteen years from the part. The character rôle of Mary is played by Miss Emily Wakeman, who scored so heavily as the kleptomaniac mother in "The Girl and the Judge" last year. A. L. Levering, connected for many years with Chas. Frohman, has charge of the production, which assures a complete and in every sense adequate revival.

The famous Viennese troupe, consisting of five ladies and four gentlemen, each of whom stands preëminent in a special acrobatic line, is one of the attractions at Barnum and Bailey's circus which was at Madison Square Garden. A gorgeous ballet and pageant is a preliminary feature of the circus, and the kaleidoscopic effect of the calcium lights is truly beautiful. Too much praise cannot be given Messrs. Barnum and Bailey for their success in securing so many celebrities in the "Sawdust ring," and the side show with its marvelous midgets, telescope man, snake-charmer, Korean twins, giant, living skeleton and other puzzling freaks of nature is the most interesting collection ever assembled together.

Maude Fealy,
One of the youngest actresses in the profession.

Grace George, as "Pretty Peggy," in the play of that name, which has made such a hit at the Herald Square Theatre, deserves the many flattering encomiums theatre goers have showered upon her. The realistic points in the play are one of its chief merits, and there can be no criticism offered of the stage settings, the banquet scene being of exceeding richness and showing a careful study of detail.

Elsie de Wolf, in "Cynthia," portrays the thoughtless extravagances of a young wife, who, fortunately, finally awakens to her folly and tries to extricate herself and husband from the depths of poverty in which her expenditures have thrust them. Pretty gowns, clever dialogue and a well-delineated money-lender, Mr. Isaacs, a Jew,—make up an entertaining play.

Miss Maude Fealy, one of the most talented actresses of the younger generation, assuredly has a very promising future. Being E. S. Willard's leading lady despite her youthful age, 18 years, she has proven herself of wonderful histrionic ability, and as Juliet in "Romeo and Juliet" is a charming revelation.

It is now understood that "The Sultan of Sulu" will remain in New York straight through the summer season, when it will more than likely be followed at Wallack's by "Peggy from Paris," now the reigning success in Chicago. Recently advertisements have appeared in papers throughout the West announcing that "Peggy" will not be seen west of Chicago this season. If Mr. Savage should be as fortunate in New York with "Peggy" as with "The Sultan," Mr. Ade's second opera is not likely to be seen west of Chicago next season either.

Miss Mabelle Gilman, the star of "The Mocking Bird," has had diamonds set in her thumb nails. The coruscations of the gems can plainly be seen, and folks are beginning to wonder what the young women of the stage will do next. Diamonds worn in this way are very readily detachable. If the brilliant stones are worn in rings and necklaces and such things, considerable art is required to lose them. When they are embedded in the finger nails they are liable to slip out at any time, so that the latest fad must be put down as costly, to say the least. A young artisan named Holtzman introduced the fad to Miss Gilman, and she, being a discerning young person, said that she would take half a pint or so of the sparkling gems. The diamonds used are very small, and concerning their value the actress and the jeweler are at variance.

"The Taming of Helen," now running at the Savoy, is as cleverly bright as Richard Harding Davis's characters always are. There are amusing situations in the play, and a pleasing vein of romance.

Miss Eleanor Robson wears some very handsome gowns in "Audrey," in the course of the play, though the opening scenes find her in the rough blue homespun petticoat and white camisole in which Miss Johnston's heroine usually is pictured. One, extremely dainty and becoming, is the quaint, half Dutch and half Puritan costume of golden brown satin worn by Audrey, together with a full scuttle bonnet.

The Famous Viennese Troupe
at Barnum and Bailey's Circus.

LINEN GOWNS FOR GENERAL WEAR.

(Described on page 45.)

The Penalty for Perjury.

By LUELLEN TETERS.

EVERSHAM stepped back behind the projecting angle of the rocks skirting the road as Mrs. Loring's smart box-cart whizzed dizzily past. In it was that optimistic widow, who, having been happy in a marriage of her own, constructed all sorts of traps to inveigle the unwary unmarried into the same state. Eversham was not a misanthrope—nor a pessimist—but he still recalled with a shudder the many escapes he had had from Mrs. Loring's impositions of girls with dark eyes and thin arms; girls with red faces and insatiable thirsts for ice-cream and surf-bathing; girls with Madonna eyes, and—well, if there were no women within hearing distance he would have very emphatically said "tempers like the devil." But Eversham, whatever he was, was not a profane man. So he only thought it.

A panorama of maidens faced him from the past. He preferred a different future. And so he barely glanced over the fluttering canopy of a chiffon parasol under which at her side sat a most beautiful girl with golden hair whom he idly remembered seeing with the young widow at the tennis tournament the preceding afternoon.

The chiffon ruffle of the parasol caught on the rocks as they passed him, and thus compelled to stop while extricating its meshes, Mrs. Loring, glancing around, espied him.

"You bad boy," she cried, waving her whip at him. "I am strongly tempted not to speak to you at all. You have so openly snubbed me."

"Well, I had cause," Eversham replied, lifting his hat.

"She wasn't very pretty, that is true," soliloquized Mrs. Loring, glancing him over from her sea-green eyes. "But think of her prospects, Guy."

Eversham indifferently scanned the summer sky. There was not even a cloud in it to furnish subject for conversation. He turned to the girl to whom he had been briefly presented.

TULIP.

"You haven't been to my Thursday evenings for a month," Mrs. Loring's silver tones broke in. "If you could only offer the excuse of being out of town, but unfortunately I have seen you with Bruce Gorham, look where I would. Why did you not attach yourself to my court yesterday?"

Eversham, with the diplomacy of his sex, concluded to overlook the other questions and answer only the last. Besides, he did not know that she was chaperoning such a truly pretty girl.

"Mrs. Loring's retinue was so large already that even the addition of one more was impossible," he answered her, quizzically.

"I do believe that you really think that you do think that," she said eagerly. "Well, perjury has its penalty. I have long sought an opportunity to punish you, but Fate never offered it before. Now, I warn you. Get your defense ready. And remember, I am still keeping my 'at homes' on Thursdays, and this is—Wednesday. Good-bye." And Mrs. Loring's cob, with its short tail, darted away, while the toy terrier that sat on her lap barked shrilly.

"I have no fear of you, my siren," laughed Eversham, as he lighted a fresh cigar. "But I wish to goodness amiable mammas would stop lending their charming daughters to you. I'm only human; and this new plaything of yours is certainly something different from those others. Does she take me for a plague, or a Red-Riding-Hood wolf that she whisks the girl off so unceremoniously? And she is going to punish me, is she? Just like a woman to warn a man first." He was not in a very good humor with himself by the time he got back to his hotel, and spent the prescribed hour before dinner anathematizing collars and ties until his floor was thickly strewn with them. He had decided on one thing; he would not wait until Thursday evening to make his long-deferred respects to Mrs. Loring; he would go to-night.

Later in the evening he presented himself at her cottage and was received gaily by his hostess herself, clad in a most bewitching diaphanous frock. There were several young people in the long room, and Eversham felt vaguely sorry for them as he perceived their ignorance of Mrs. Loring's wiliness. He had been through the same thing himself.

It was a most Japanese-looking room, with dragons familiarly peering into one's face with an insolence accredited only a dragon. Great carved lamps shed a dim, æsthetic light over all, for Mrs. Loring would permit no glaring light—and there were some envious ones who had been known to suggest that it was a mild compromise to the tell-tale wrinkles that were appearing. But the lights remained, and if one did not show off well under a rose-colored shade, she could take refuge under a yellow one. Black and gilt screens chronicling the flight of the inevitable stork shut off every corner into absolute privacy, and where there was space enough for one chair there was always room for another, to complete the tête-à-tête.

Such was Mrs. Loring's battleground, and if no surrenders were made, no garrisons capitulated, it was because of flimsy ammunition. The defenses at least were strong.

Eversham at once made his way to Miss Gregory, who in a blue gown was making an impressionist picture against a green cushion on a terra-cotta divan brocaded with gold.

"Acknowledge that I am brave," he said as he seated himself beside her; "even the most daring soldier does not rush into absolute danger."

"It is hardly worth the risk," she said, putting her fan up to her mouth to conceal a tiny yawn.

"When we men go to war we do not consider the risk," Eversham replied sententiously. "The question is, what duty to one's country demands."

"I wouldn't make very good plunder," she said, looking at her delicate, frail wrists. "Besides, there are too many like me that can be had without any danger."

"Then—they are not for the soldier." He was determined to keep her from yawning again. "We like the things best that we fight for. It is a relic of the tournament of old, only we must fight for our lady loves unmasked now."

"Nowadays we do not reward valorous deeds

(Continued on page 35.)

JAUNTY WRAPS FOR THE SUMMER.

(Described on page 45.)

THE IDEAL WOMAN.

THE readers in general have lately been set to enumerate the qualities which their ideal woman should possess. Placed, as they say in examinations, "in order of merit," these characteristics are, first, economy; second, fidelity and modesty; third, kindliness; fourth, maternal love; fifth, cleanliness and patience.

The list surprises. Is this thrifty, sensible, undecorative woman the real heroine of imagination? We think of the being usually ticketed "heroine" in Parisian novels and plays; the *jeune femme* with *la chevelure dorée, la taille souple,* and so forth. This is not that lady at all. We cannot find her likeness in the *femme du monde* or any of the other dazzling persons who help the young Frenchman to get into difficulties. But presently, thinking again, we suddenly recognize her. She is *ma mère—ma mère* who has led a toilsome existence upon a peasant's farm, who travels up to Paris to lay all her *économies* at the feet of a young man, whose exuberant affection for her is one of the few respectable characteristics he displays. For what it is worth—and I do not pretend that it is worth a great deal—this reply of middle-class newspaper readers suggests that there is a considerable discrepancy between the ideal woman of the writer and the ideal woman of the average man.

In England, a discrepancy of the kind is less strongly marked, but it exists nevertheless. It is most conspicuous upon the stage. The ideal woman of the stage, it must be granted, is not the ideal of a country vicarage, a mothers' meeting, a farmhouse or a workingman's club. She is always exquisitely and irrationally dressed, always in an emotional crisis, and the only kind of work she is known to do is to place a few flowers in a vase without water or to set three stitches at random in a piece of fancy work. But this heroine of the boards does not, I fancy, do a great deal of harm to those who gaze upon her, though I am well aware that some few women are led to become more artificial and useless than they would have been if they had not seen actresses toiling hard to look like ladies in idleness. The dramatist's ideal woman has, for obvious spectacular reasons, to be of this type—though she might vary a little more than she does—but the novelist's ideal woman need not be made after one pattern only, nor do I think that in this country she is. The assortment of ideal women which could be taken from modern English fiction is liberal and varied. Some, it is true, are rather too subtle, others too epigrammatic, others too earnest; almost all too tirelessly loquacious. Yet they are not, for the most part, utterly unlike the ideals—even the embodied ideals—of a considerable number of people; and it is of embodied ideals that I am at this moment chiefly thinking. We are far in the United Kingdom from having a novelists' caste. And we have an extremely numerous class of leisured and intelligent people who read so much that they can hardly help writing a little. Many of them contrive to write at least a novel or two. This done, they retire, and criticise the novels of their fellows. And thus it comes about that, while the ideal woman who dominates one particular author's desk may for a time sway the multitude and make them believe that she is everybody's ideal, it is not long before the ideal of some other person—only accidentally, perhaps, an author at all—appears and proves, by her air of vivid reality, that she, too, has a right to be recognized. There is a tendency in our fiction, I believe, to place character before situation. The common English observation, "What a character So-and-so would make for a novel!" expresses the presumption that a novel is a successful piece of work in so far as it portrays a number of strongly marked, easily recognizable characters. Consequently, the ideal woman of the novelist is generally "the nearest he can do," as they say in the shops, to match the ideal woman of the class to which the writer himself belongs. There is a constant interchange of ideals between writers and readers; and it is almost impossible to say of any ideal woman whether books borrowed her from the world or the world from books.

Several ideals of womanhood reign to-day in intelligent English society. First favorite, as it seems to me, is the woman of charm. She is not necessarily beautiful, though plain she certainly is not. Thought and taste have been expended upon everything about her. Everything is adjusted to the attainment of the end of pleasing, of making people feel happy and at their best in her presence. In dress, in furniture, in the lighting of her rooms, in attitude, in manner, she knows exactly what suits her best and what will smooth the asperities and awkwardnesses of social existence. She knows what is within the compass of her powers; she always leaves herself a margin, and she lets the unobservant suppose that she charms without thought or trouble. The most charming woman is really kind. She tries to please even more out of affection for her friends than because she is an artist. There are women who pass for being the woman of charm; but they have not her real tenderness of heart; and more flattery of manner or more effort of intellect do not in the end conceal the fact that the ideal is not expressed in their person. Next in order to the woman of charm comes the miniature woman. She is exceedingly small in person, and her manner is gentle. It is quite evident that someone must look after her. That someone will not expect her to do anything for him, whether to push his fortunes or look after his affairs. Her grateful smile is to be all the reward. In real life the representative of this ideal is generally either a very dull woman or she is a tiny creature, whose gentle and appealing glances conceal an alert and intelligent mind. But the miniature woman at her best is not less sympathetic and attractive in manner than the woman of charm.

Then there is the vivacious woman. She is nowadays the ideal of a good many people. She has quite superseded the ideal of the eighties, who was hollow-eyed, looked many things, but said none of them, and left jokes rigorously to the plebeians. It may be that the Americans have ousted her, or she may have found a world intolerable in which things must be done and not merely "looked." But gone she is, utterly. And the vivacious woman reigns in her stead. The vivacious woman reads everything, does everything. When women cycle, she cycles, when they smoke, she smokes, when they fence, she fences. But she is seldom caught learning any of these accomplishments, as seldom as she is caught reading up for dinner-party conversation. She is a quick study, and she is always perfect in her part. She is an amusing woman, and persons whose minds move slowly are glad that she should wind them up. She is better possibly as an ideal—that is to say, a being dreamt of or seen only at times—than as a permanent reality. In daily life she might be tiring, even now and then a little hard. All the same, she remains a good many folks' ideal.

Yet a fourth is the able woman. She does everything in a masterly way. There are things, of course, that do not lend themselves to this vigorous treatment—arranging flowers, for instance, or trimming a hat. But vigor and force can accomplish much. The able woman can dispatch business with wonderful speed and efficiency; if she wants to write a book she does it, if to speak she does that also. She may not write or speak with grace, but her work is done competently, and, therefore, satisfies. If she belongs to wealthy society she is useful as well.

CHARMING PROMENADE DESIGNS.

(Described on page 45.)

FENCING FOR WOMEN

By PROF. EGISTO BONAVITA

Illustrated by H. DE JORIO

(Continued from May Number.)

A DISARMAMENT is of no value. A touch IMMEDIATELY following disarmament counts. The judges must stop a *corps-a-corps* as soon as made.

No hit counts that is made by a stab, that is, a blow made by drawing the elbow back beyond the body, and we would on every occasion *fence lightly,* for the heavy handed woman will almost surely be beaten, and will tire first on account of wasted energy.

Let each bout consist of five points, although this rule could be varied in "friendly bouts" or "loose play," and whenever touched never fail to acknowledge it by saying "touch."

If you are hit on any part of the person outside the prescribed lines, you must acknowledge it all the same; for instance, if you are hit on the mask or arm call out "on the mask!" or "on the arm!"

Remember that fencing without perfect courtesy is not fencing at all, and if you find an adversary who habitually fails to ackowledge hits, avoid crossing foils with her.

FIRST POSITION.

To assume first position, stand with your right side towards your adversary with heels touching and at right angles, the body straight; the stomach well in, chest out; the shoulders held back, and the head high, looking straight at your adversary. Hold your right arm out with the point of the foil about 6 inches from the floor, the hand palm down and let your left arm hang naturally close to the body.

SECOND POSITION.

Second position or "Foil in line"; this position is assumed by a single movement, simply raise the arm to the level of your shoulder at the same time turning the wrist slightly to the right, bringing the palm up; the shoulders, fist and foil in one single line parallel with the floor. Practice this movement until you have thoroughly mastered it, as it is a position most frequently used: the various turns and twists of the wrist are done while in this position.

THIRD POSITION.

THIRD POSITION OR SALUTE.

The salute is done in seven movements:

1st. You raise the foil with the arm rigid, bringing it to second position, or "foil in line," then bend the arm until the bell guard is in line with chin, with the foil in a perpendicular position, the finger nails turned *in* and pointing toward the chest.

2d. Straighten out the arm, bringing the foil again in line; thus you salute your adversary.

3d. Bend arm as before.

4th. Bring your foil in line sideways, saluting those toward the left.

PROF. EGISTO BONAVITA.

5th. Again bend your arm as in first and third positions.

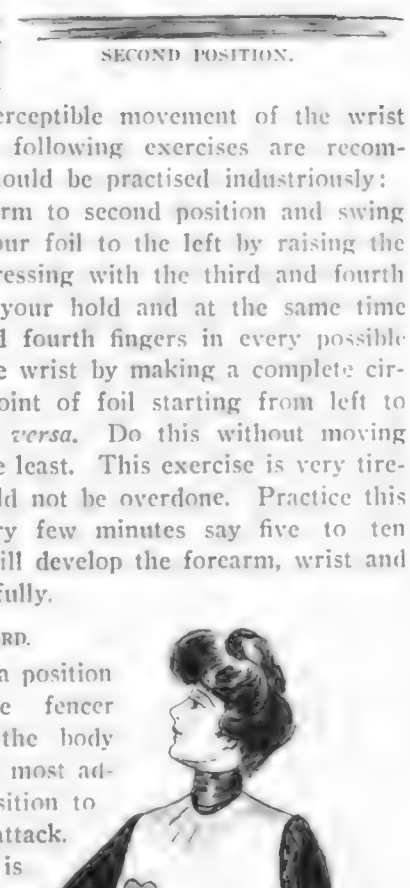
6th. Straighten out arm, foil in line pointing *out,* saluting those on your right.

7th. Resume normal or first position.

In saluting, the glance and the body must follow the directions assumed thus, to the front, left and right, the movements being unaffected and with grace, and where any deference is to be shown, as in the case of special guests at exhibitions or wherever it may be, salute them first, that is, if they are to your right; salute right, front, left, or if at the left *vice versa,* but in every case you must salute your adversary *first.*

FINGERING.

Before going further it is well to call the pupil's attention to an exercise calculated to give her accuracy and delicacy. Fingering really consists in changing the position of the foil merely by the action of the fingers alone. A good fencer often parries a thrust by the mere displacement of her fingers without any perceptible movement of the wrist or arm. The following exercises are recommended and should be practised industriously:



SECOND POSITION.

Bring your arm to second position and swing the point of your foil to the left by raising the thumb; and, pressing with the third and fourth fingers, retain your hold and at the same time move third and fourth fingers in every possible way; also move wrist by making a complete circle with the point of foil starting from left to right and *vice versa.* Do this without moving your arm in the least. This exercise is very tiresome and should not be overdone. Practice this movement every few minutes say five to ten times, and it will develop the forearm, wrist and fingers wonderfully.

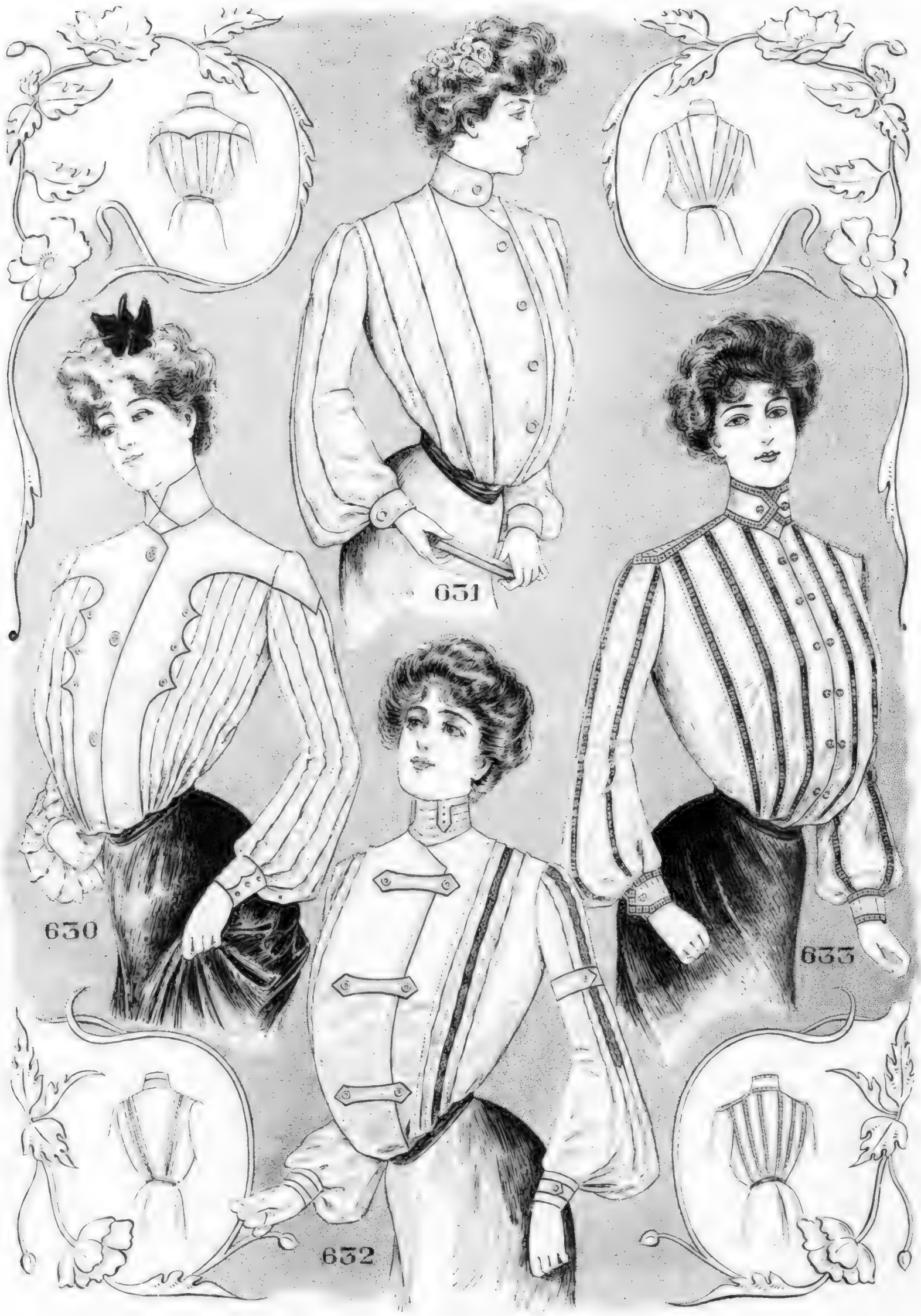
ON GUARD.

On guard is a position taken by the fencer which places the body and foil in the most advantageous position to parry and attack. This position is done in two movements.

If the amateur would devote fifteen minutes' practice three or four times a day to these positions, she will be surprised within a week at the dexterity they give her.

Fencing is the polite accomplishment wherein finesse and strategy are clearly concealed.

FIRST POSITION.



TAILOR SHIRT WAISTS.

(Described on page 45.)

FOOTLIGHT ECHOES.

The coming of Forbes Robertson and Gertrude Elliott to this country next season under the direction of Klaw & Erlanger, presenting a dramatic version of Kipling's "Light That Failed," will be one of the most important stage events of the year. They recently made a hit in this drama in London, where they are now playing it with great success. Mr. Robertson is one of the most talented players in England and has long held a very conspicuous place on the London stage. Miss Elliott is an American—a sister of Maxine Elliott. She went to England in the support of N. C. Goodwin and Maxine Elliott three years ago, and, remaining there, has since attained to unusual prominence. Mr. Robertson and Miss Elliott will be supported by their own company and will bring to this country their entire scenic equipment. They will open their tour at the Knickerbocker Theatre in November.

The Castle Square Opera Company, the only organization giving grand opera in English, is now in its eighth season. During the past week Manager Henry W. Savage has deviated from his original policy and presented the famous organization for the first time in a series of smaller cities. Repeated requests and flattering offers caused him to curtail the St. Louis season one week and present his company in Indianapolis, Terre Haute, Evansville, Ind., and Decatur, Ill., with a result that the venture has been a pronounced success. Hereafter it is quite probable that several weeks of each season will be devoted to giving grand opera in English in a limited number of the smaller cities of the middle West. The Castle Square Opera Company carries a triple cast of principals, chorus of nearly seventy-five and a grand opera orchestra of thirty-five musicians. In its repertoire this year are the following eleven operas: "Aida," "Faust," "Carmen," "Tosca," "Il Trovatore," "Lily of Killarney," "Martha," "Bohemian Girl," "Mikado," "Lohengrin," and "Tannhauser." For each opera there is carried a complete set of scenery, from one to two carloads being required for each production. The company travels in two special trains and is the most expensive operatic organization that tours the country.

According to the box office statements received each week at the New York office of Henry W. Savage, "Peggy from Paris," George Ade's latest musical comedy now in its fourth week at the Studebaker Theatre in Chicago, is far and away the biggest financial success of any of the productions Manager Savage has yet made in Chicago. The receipts have exceeded those of "King Dodo," "Prince of Pilsen," and the Castle Square Opera Co., and the advance sale for four weeks ahead is said to be the heaviest in the four years since the Studebaker was converted into the Western home of opera.

With the exception of two weeks spent in a sanitarium after the run of "King Dodo" at Daly's Theatre last summer, Mr. Raymond Hitchcock has appeared ninety consecutive weeks in the title rôle of this funniest of all musical comedies by Pixley and Luders. The merry monarch celebrated its one thousandth performance recently since it was first produced in Chicago. "King Dodo" is now playing a month in Boston as a return engagement, and is packing the Tremont Theatre to the doors each performance. "King Dodo" will return to New York and Manager Henry W. Savage will then have three phenomenal successes running.

The Frost Queen and Her Attendants. Scene from "The Wizard of Oz," at the Majestic Theatre.

STYLISH TAILOR GOWNS.

(Described on page 45.)

For correct ideas ask for "Les Parisiennes," the only reliable authority for tailor-made garments. Insist on your tailor having it.

LOVE AT THIRTY-FIVE

By GELETT BURGESS

WE learn the art of loving as we do all other arts—by experience. One must be a genius to do it well at first sight. Poets have conspired to throw a glamour over the initial essay, however, and we are used to thinking of it with romantic enthusiasm. We are told, for instance, that we know nothing worth while save what we learned during the brief hour of youthful love.

The first grand passion has of course a freshness and beauty that we cannot deny. It is abandoned, reckless, thoughtless; and yet, if the truth be told, it is very easily contented. It embodies its ideals in the form that comes nearest to hand. It is the victim of propinquity.

We remember our puppy-loves with a tear, perhaps, but nevertheless with a smile, too, for the lost illusion. It served, while it lasted, as an escape-valve for our mounting emotions, but it did not much matter upon whom its force was spent. It was pretty, but was it art?

Most persons have loved at least thrice. We must leave out of the question the victims of ordinary domestic bliss, and those who are content to let well enough alone, concerning ourselves with those who are not married or those who have married late; for these are true artists. The initiation admits one to a world of faery; we enter through that simple first love, and are surprised to find what mysteries lie beyond. Enlightened, we take another degree in wonder, and at last knowing now what may be, but knowing the rarity of the impossible, we calmly but rather hopelessly await the ineffable. In first love we learn power; in second, perhaps, we learn skill. And in the last we combine both with a divine fastidiousness to make life marvelous.

Why should we expect to learn the whole creed of love from a single lesson, or from a single master? It is not often that we find one person who makes the triple appeal of mental, moral, and physical attraction. We may love a bright but homely woman, but, sweet as that may be, it is certainly not the poetic ideal of love; for the ideal woman is beautiful. So we may surrender to the charms of one who is clever and unscrupulous, or even to a beautiful and stupid girl. Each one teaches something of the divine mystery, but what poet would call either experience perfect? Like a poem, love should, to become a classic, embody a noble meaning, intelligently expressed in beautiful form.

But, even when these three attributes are blended, when the man and the woman are perfectly mated, when Daphnis meets Chloe, there is a finesse, a knowledge of the game, an artistic training that is necessary to make of a passion a poem. It is not so easy to make love well as most persons think!

Women usually understand this better than men. They have given the subject more profound thought, for it is said to be their whole existence. They are, in short, oftener of the artistic temperament, and can "see color," can appreciate nuances, can criticize technique. No matter how much they may love, they are still more in love with loving. They are always able to see, if not to admit, just where their lovers fall short in their business. Women know every move; they resent false strokes, slight discords and blunders. They cannot forgive mortification. There is a stage of the game between wooing and winning that most women would have indefinitely prolonged. The finer of them are idealists, and abhor definiteness. They live for the glory of the moment and not for its immediate advantage or concrete enjoyment. They live in to-morrow and not to-day—and often in a to-morrow that they hope will never come.

All this a man succeeds in learning, after a while, and, if he is worthy, he grows adept in the art of wringing from the moment all that it holds, instead of plunging on to reach a definite end. Not to miss any one of the subtle, transient moods of feeling—that is the reward of love at thirty-five. For most men must have a marvel patent and notorious. They think that the black art of the Indian fakir, who makes a grain of wheat grow to full maturity in a few minutes, is more wonderful than the slower development of the same seed in the warm bosom of Mother Earth, with its slow and gradual evolution of sprout and stalk, leaf, bud, and blossom.

This difference of desire is the cause of much of the misunderstanding between lovers, but occasionally a man understands the woman's belief that every stage on the way is wonderfully interesting, and sometimes a woman understands the man's belief that progress in affection is not a limited journey toward a finite end, but that, no matter how fast one goes, the goal is infinitely distant.

Growing older, we demand more — more strength, and more delicacy of expression. Love, like music, has its overtones, its chords and harmonies. It is not unaccompanied melody, as we thought in our youthful days, when we were content to whistle upon an oaten reed in the green fields of innocence, when a braid of hair and a saucy look sufficed us. Now we need the interweaving of themes; we feel the appeal of differing manifestations of sexual attraction. But these subtleties of feeling do not efface the primary impulse, any more than an accompaniment effaces the singer's air. They are but the psychological reflexes and echoes. If our heart is satisfied, should our joy be the less because our brains also take their share of pleasure?

It is not till late that these refinements of possibility are understood. One person shows us one side, and another a different illumination, and she who is falsest may know the best what love should be. So, bit by bit, one's ideal is built up, and she who teaches us how to love is as great as she who loves us. And then, if someone steps forth from the shadow to embody that ideal, her claim is announced, not by wonderful coincidences of opinion or taste, but by trifles, light as air, by which all else is interpreted.

It does not mean half so much, then, that we both appreciate Brahms or Wagner, that we hold the same social prejudices or have the same polite code, as that, on that first evening I met you, you reached out your hand for an unmentioned book at the precise instant of time when I was about to hand it to you—that you never take sugar in your coffee—that you, too, have always loved and understood that line in Stevenson's fable: "And in my thought, one thing is as good as another in this world: and a shoe of a horse will do!"

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FASHIONABLE PONGEE GOWNS

(Described on pages 45 and 47.)

SIMPLICITY IN FURNISHING.

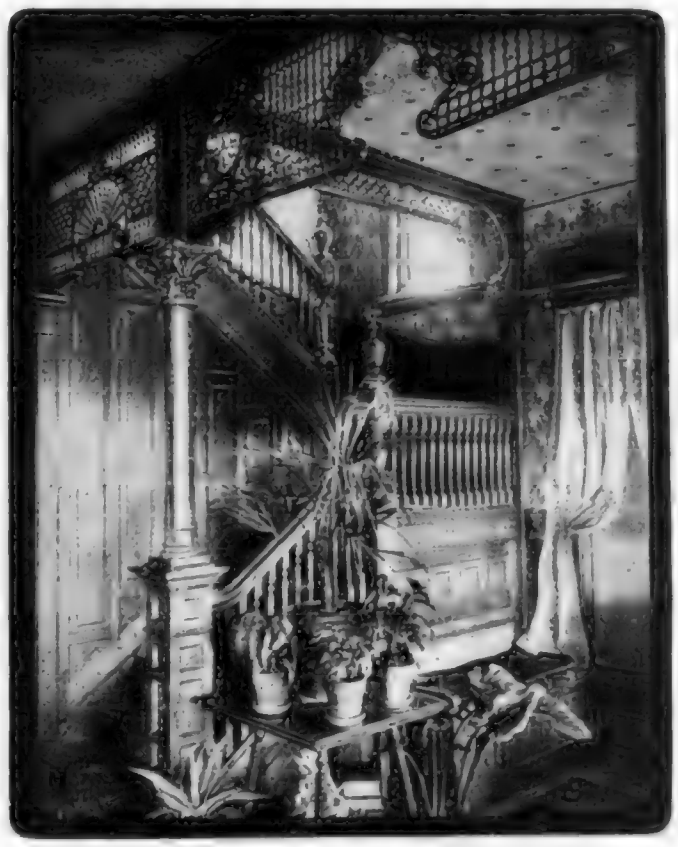
WHEN William Morris instituted the crusade against things not beautiful for the house, he established simplicity as the keynote of interior decoration, and the present adoration of mission furniture in its plain, substantial outlines is but an evidence of the revolution in taste.

The gilded flippery of the Empire days is still to be had, and, indeed, many people prefer it for drawing-rooms because of its harmonizing features. But the Chippendale and Sheraton designs are staple, and the most artistic results are obtained with them.

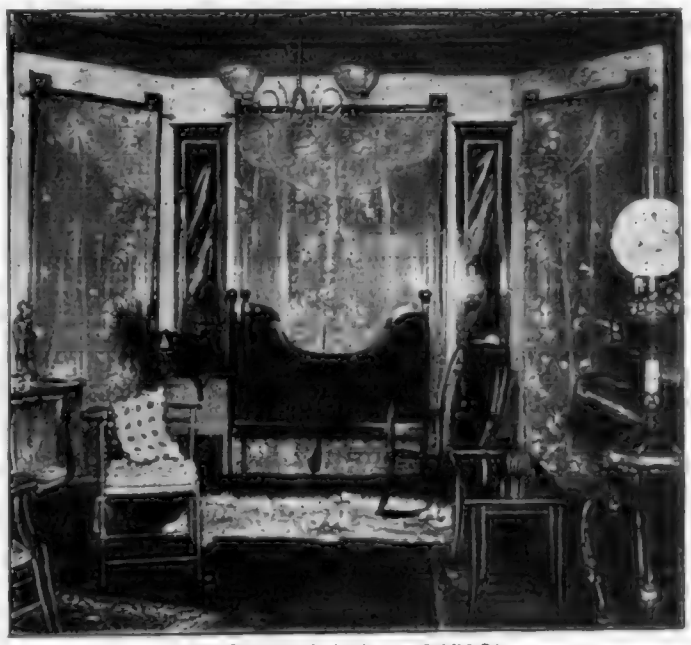
Low ceilings and wide doors are desired points when it comes to furnishing a house that shall satisfy one's exactions. Windows, too, should be wide and low, and a general attempt of breadth sought after. We shall consider the hall first, briefly. Too much of the atmosphere of the house is imparted through this room. The landing has possibilities, the few steps up to the floor certainly giving opportunities which should not be neglected. At the top of the steps a simple but decoratively treated balustrade would divide off the landing, and be the preliminary to making it a comfortable recess—a place to sit in in the summer, as one would in a well-arranged hall. To finish off the partitioning, one might have light wooden pillars, with an arched cornice, and for the carrying out of this a good decorator would soon effect the transformation needed. Balustrade and pillars should, of course, be of the same "medium oak" tone as the rest of the woodwork on the staircase and the walls will keep the same shade of rose-red distemper. A plain, cream-toned frieze, making a background for Oriental china and bronze plaques arranged on a china shelf, and a few good prints or etchings will furnish the decorations of the walls below this. Have the floor polished, with a few bright rugs about it. Run a low, broad seat round the window, covered in green taffetas, with plenty of large square cushions upon it. For curtains, have a large-patterned rose chintz, and have the same chintz for the low, comfortable wicker chairs which, with a tea table, book stands, and a large jardinière or two, with tall palms, will complete the furnishing of a landing which will make one of the prettiest features of the house.

The drawing-room may be rose-color, with deep rose-colored walls over a painted white anaglypta dado with green and soft pink pile carpets and green-ground silk tapestry, with design in roseate hue for curtains. If yellow is preferred for the color of the walls, a copper-red center pile carpet, and curtains of copper-red velvet, with inland mahogany furniture, would supply a delightful tone.

Plain-colored velvet curtains would look well in the dining-room. With the pale yellow walls have them a quiet, but not too dark, green scheme with dark oak surrounds, cream set and chair coverings, and brighten them with a border, set a few inches from the edge of the



AN ARTISTIC HALL.



SUGGESTION FOR A PARLOR.

gold thread furniture galon, which is so much used for the purpose, and line them with cream or very pale yellow.

If the dining-room faces south, carry out a green scheme with dark oak surrounds, cream paint, and a green pile carpet. A soft blue "linen plush" curtain, and a carpet introducing blue in the border, is a very restful combination of colors, and one that will suit a fairly light room with oak furniture. For the old Welsh dresser, you should have genuine antique.

A gable bedroom with slanting roof is very pretty, with pink and white striped paper. Cover the slanting parts of the ceiling with the paper, leaving only the flat strip at the top plain white. Have curtains of white dimity and a bedspread of rose linen to match the color of the pink in the paper. Paint the woodwork and floor "surround" white, and have a soft green Roman carpet. With white furniture, this scheme would make a bright, unique little room.

Pink and green always furnish up attractively, for not only is green restful and soothing to the eye, but it has the advantage as well of being an admirable foil for bric-a-brac and furniture. A room could be improved by a quaint floral frieze, the principal coloring being pink and green. A "chintz" carpet, with green center, and rose garland border would complete the desired atmosphere.

Curtains should properly be of Arabe lace, but in this one has the privilege of exercising individual taste. A charming room treated in white and green after this manner achieved delightful results, but, of course, green is not to be thought of where there is little sun and little light. Mahogany furniture will be just the thing, in fact it is preferable to oak, for a room of this description. Have a dark skin hearth rug; they give such an "air of comfort" to a room, and if a good one there will be no fear of the hair falling off.

If there are any children in the family, a room should be set aside for the nursery. There are many designs in furniture to be had, some in myrtle green, with bands of cherry color round the drawers and at the back of the wooden handles, the latter being sunk in below the surface, so that there might be no protruding places to come in contact with little heads. A bookcase on the same plan would be a great addition to any nursery. The top would make a splendid shelf for scrap books and the heavier picture books.

A smoke-room or den in the attic should be yellow, and copper-red fitted cushions to the window-seats would give character.

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WALKING SUITS FOR TOWN AND COUNTRY.

(Described on page 47.)

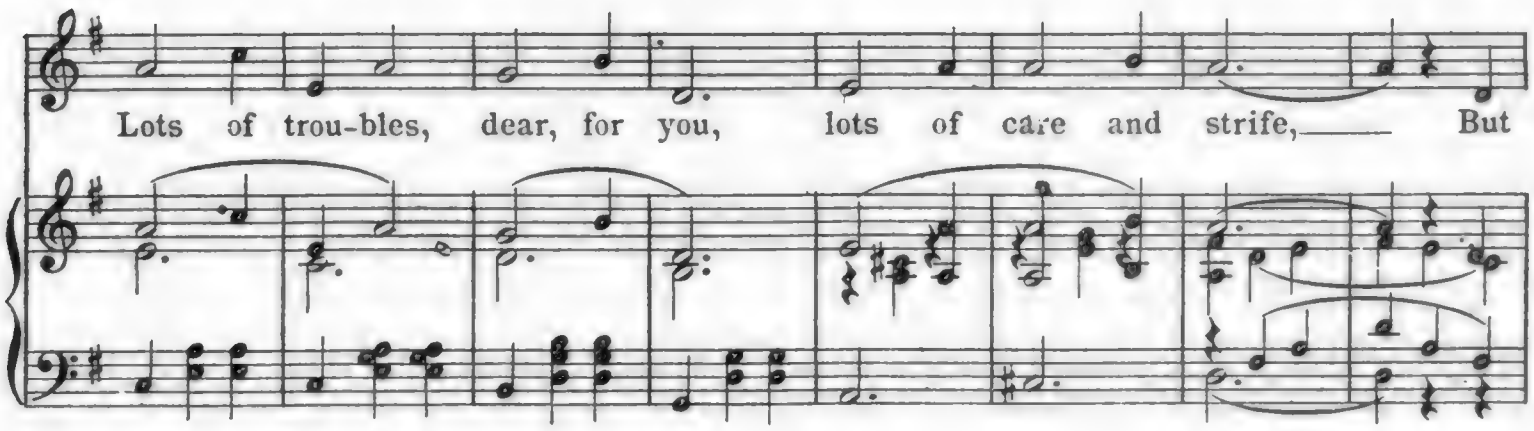
This is the chorus of the beautiful and pathetic ballad written by Miss Vivian Grey. "New York Society Belle."

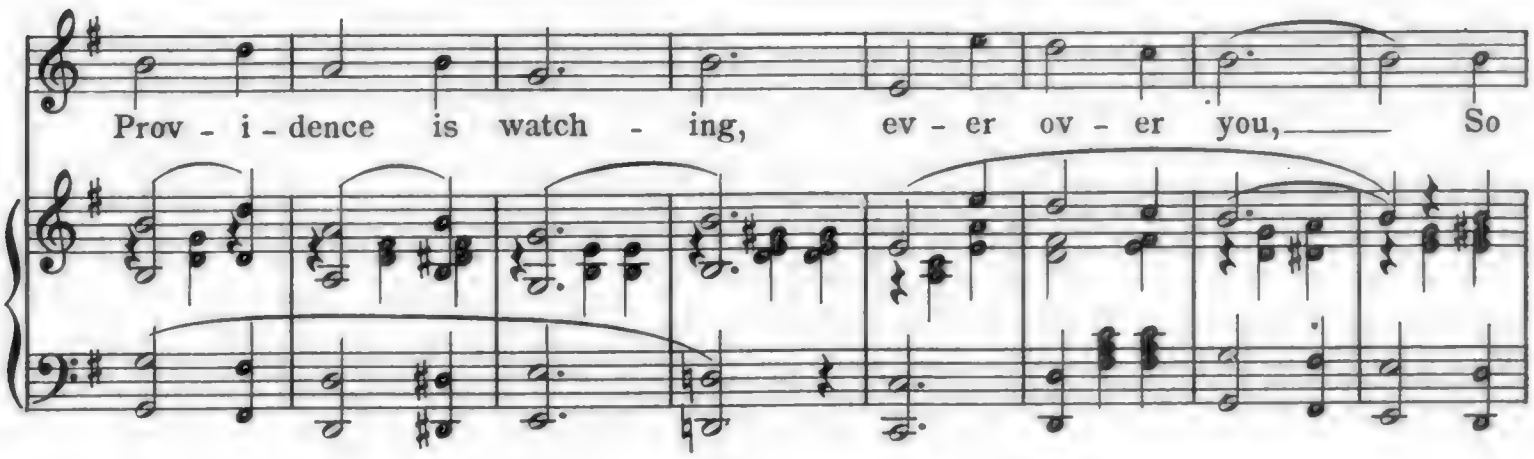
LITTLE DOLLY DRIFTWOOD.

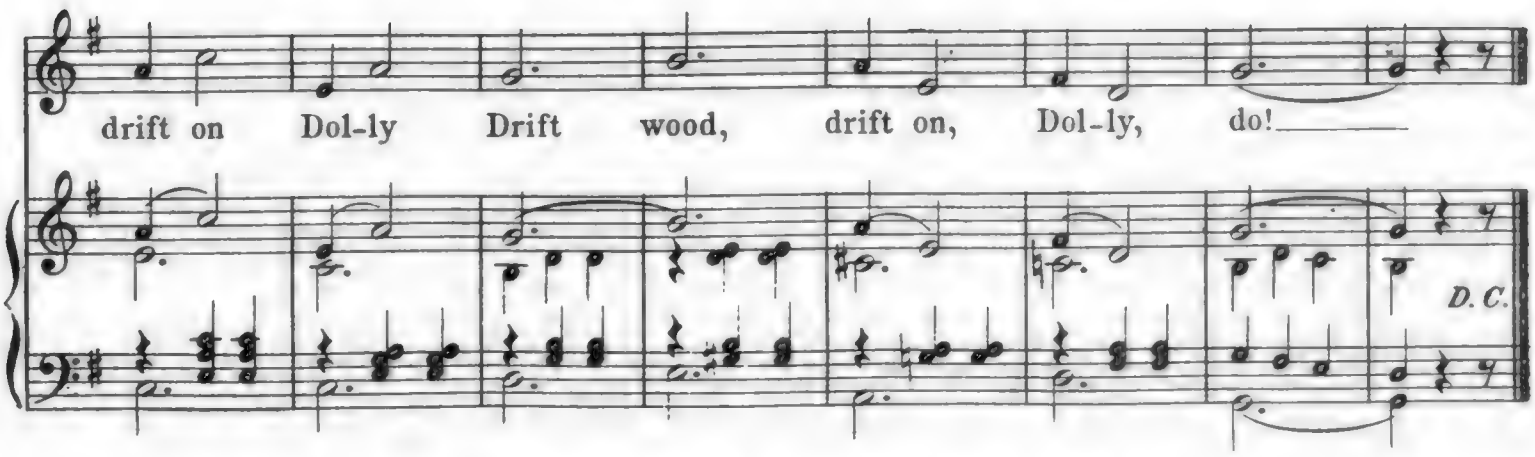
Words & Music by
VIVIAN GREY.

CHORUS.

Valse moderato.







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FINE LINGERIE

(Described on page 47.)

THE APPLE OF PARIS

GOOD TOILET RECIPES.

A teaspoonful of peroxide of hydrogen to a quart of tepid water is excellent for whitening the skin and destroying any little eruptions that may be there. Like carbolic acid, it is a curative and a disinfectant as well, and has none of that unpleasant odor peculiar to the acid. Peroxide of hydrogen is also efficacious in hair washes, in sparing use, but care must be taken not to use too much, as it is one of the best-known bleachers in existence. Like all other bleachers, however, it leaves the hair unnaturally dry and harsh.

* * *

A glass of warm milk has wonderful restorative powers, to the invalid, the shopper, or the mentally exhausted woman. Milk contains so much nourishment that even the skin can be sustained on it. The famous Ninon de l'Enclos took milk baths, history tells us, for the sake of beauty. At night, a cup of warm milk will give refreshing sleep, and is therefore considered a simple cure for insomnia.

* * *

After being out in the wind, never cleanse the face with water, but instead freely apply cold cream, rubbing it gently into the pores. Let it remain on for five or ten minutes, then with a soft cloth or towel wipe off, and you will be surprised at the dust that has accumulated. Water should be used on the face only once a day, and if there were more pure cold cream used for cleansing purposes we would see better complexions and skins.

* * *

In washing the hair, a half-teaspoonful of toilet ammonia in the water will be found an excellent cleanser. Egg shampoos are not recommended for all scalps, for with some hair it is impossible to remedy the sticky condition it leaves. This is particularly true of very fine hair, which should never be treated to a shampoo of this kind.

* * *

For flabby skin, under the eyes and around the mouth, a simple home treatment which can be done at night or at any time when reading or working, consists in applying to the parts court plaster cut in the required shape. This was employed by ladies in olden times to prevent wrinkles and "crow's-feet."

* * *

Black heads are a common form of annoyance to most women, and even the finest skin at times will contain some of these objectionable marks. Cleanliness has but little to do with it, for even a persistent use of hot water and soap has failed to remove them. Never use the fingers for pressing them, instead select a watch-key and wash the face at night in warm soft water—rain-water if possible. After washing and drying the skin apply a wash made of:

Precipitated sulphur	1 drachm
Tincture of camphor.....	1 "
Glycerine	1 "
Rosewater	4 ounces

* * *

The following lotion is advised for a greasy skin:

Sulphur	1 drachm
Eau de Cologne.....	4 drachms
Glycerine	1 drachm
Rose water	6 ounces

Wash this off with warm water in the morning, adding to the water a few drops of the simple tincture of benzoin. Take very little pastry and no rich, greasy soup.

* * *

A good spring tonic and one used by our grandmothers is made of molasses, mixed with sulphur and cream of tartar in equal parts. This should be taken before breakfast for nine mornings, then stop for three mornings, resuming the treatment at the expiration of that time.

* * *

A poor complexion is more often caused by a sluggish liver than by any condition of the skin. Simple remedies that tend to correct this are a glass of hot water before each meal, or a tablespoonful of phosphate of soda in a glass of hot water. This latter concoction should be taken also before retiring, and insures good sleep as well.

* * *

For eczema, 1 drachm of sulphur and 1 ounce of benzoated lard make an excellent ointment. An antiseptic soap should be used in bathing the skin, or a pure glycerine soap; and in the latter event a few drops of carbolic acid should be added to the water

For headache, a tablespoonful of phosphate of soda in a glass of hot water will be found beneficial. Phosphate of soda is very good for the stomach and blood, taken half an hour before each meal, and before retiring, and works wonders with the complexion.

* * *

A simple remedy for hot, burning feet is a warm foot-bath in which a teaspoonful of soda has been mixed. A half-teaspoonful of household ammonia is advised, also, to be used with the soda.

* * *

Once a week is little enough to devote to a treatment of the face, and if the following regulations are observed, good results will follow: First rub a pure cold cream over the face, and let stay on for five minutes, rubbing the skin firmly to loosen any adhering particles of dust. Take a soft towel and wipe thoroughly. Then apply the cream again, sparingly this time, and wring out a towel in hot water and place over the face for ten or fifteen minutes.

After removing, knead the skin gently, then douche with alcohol and cold water to contract the pores. The skin will be as rosy and fresh as a young girl's after this simple treatment.

♣ ♣ ♣

A SEASON OF BRAIDS.

You see them everywhere. Braids of every kind, from the most simple to the most elaborate varieties. Often a narrow contrasting braid is used to outline the edges of the wider braids. Furthermore, braid still continues to be the approved material for binding the edges of skirts. There is a braid recently placed on the market which is just the right width for this purpose. It is put up in five-yard bolts, and is called Corticelli Crescent Skirt Binding. It is made of the best long-fiber worsted yarn and comes in all colors. Many dressmakers are using it exclusively.

♣ ♣ ♣

SPRING RHYMINGS.

The buttercups across the field
  Made sunshine rifts of splendor;
The round snowbud of the thorn in the wood
  Peeped through its leafage tender,
As the rain came softly falling.
  —D. Mulock Craik.

Heigho! daisies and buttercups,
  Fair, yellow daffodils, stately and tall;
A sunshiny world full of laughter and leisure,
And fresh hearts unconscious of sorrow and thrall.
  —Jean Ingelow.

♣ ♣ ♣

We have received several complaints in regard to patrons not receiving copies of PICTORIAL REVIEW at newsstands. The only remedy is to subscribe for the magazine and always be sure of each issue.

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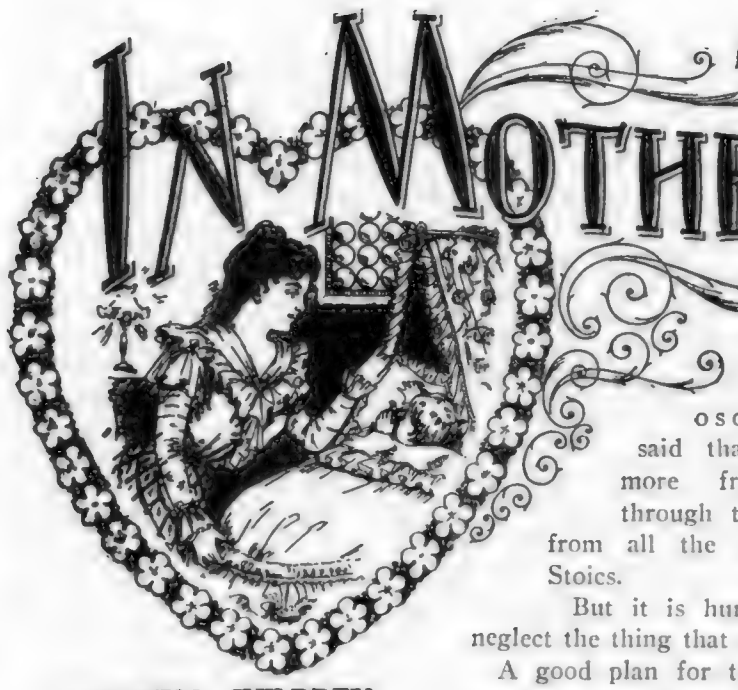
Norman Conners as Mr. Havisham. Chrystal Herne as Mrs. Errol. Vivian Martin as Lord Fauntleroy. James E. Wilson as the Earl.
Dorothy Rossmore as Minna. Joseph Totten as Dick. F. H. Bradbury as Mr. Hobbs.

Two Scenes from Act II. of "Little Lord Fauntleroy."

Chrystal Herne as Mrs. Errol. Vivian Martin as Lord Fauntleroy. Prince Miller as Wilkins, the Groom. James E. Wilson as the Earl of Dorincourt.



AMUSING CHILDREN.

IT is as necessary for children to be amused and to play as for plants to demand sun and air. For it is in such pastimes that the little faculties expand and develop and the intellect grows.

"Oh, run out and play," is the injunction given in annoyance by mothers who do not wish to be bothered. And the little one, who had been bent on seeking for information, takes himself away. He is perhaps tired of playing; he sought his mother for what his mind, and not his limbs and muscles, craved.

It is certainly the duty of a mother to interest herself in her child's pursuits. She should enter into the spirit of his games; if he be in school, inquire into his daily engrossments, and show interest in what he is doing. It not only stimulates the child's eagerness to be good in his studies, but, too, incites him to accomplish greater things.

One can impose routine or system on a child in such a way that it becomes delightful and loses all feeling of irksomeness. There should be an accepted time for play, a time for study and seriousness.

While it is true that all work and no play makes Jack a dull boy, it is equally as correct that all play and no work makes Jack a very lazy boy, and deprives him of all energy and ambition.

In the summer time, when the children are enjoying their long vacation, many studies may be kept up by the mother, and in such a way that the children are not aware that they are studying. For instance, under the trees, in the woods, they can have a botany picnic, or gather wild-flowers, whose dainty construction the mother can explain to them, and keep them in search of rarer species.

When the caterpillar, spider or ant thrusts himself on the vision, he can be imprisoned under a glass or thin tumbler, and figuratively dissected for enlightenment.

The tiniest form of plant or insect life is replete with interest; and conveys a deeper insight into nature's wonderful workings. It was one of our great philosophers who said that he learned more from a walk through the fields than from all the books of the Stoics.

But it is human nature to neglect the thing that lies nearest us.

A good plan for the summer, if one is in the country, is to keep the children interested in natural flora: first on certain days accumulating the beautiful specimens; next, carefully pressing them. As a further incentive to sustain interest, offer a little reward for their industry—a prize for the largest collection, that is, the most kinds; a prize for the best looking collection, etc.

This material encouragement accomplishes much, although trying for the best without other reward than the knowledge of having succeeded deserves more praise.

♣ ♣

DISCIPLINE OF CHILDREN.

The word discipline is misconstrued nowadays in governing children, who, subjected to the various methods, in being prohibited the display of any natural feeling, become devoid of all individuality or any of the refreshing piquancy of childhood; being limited to precise monosyllables, they are as unnatural as it is to be censured.

It may be a so-called form of "good form," but when one makes a child unnatural, what is left for it to become but what it is apt to grow to be, an affected, artificial type?

The mind of a child expands, like the opening of a flower. Under favorable conditions the plant grows and thrives, and attains its perfect development. Its needs are studied, its requirements considered.

If only we directed this same attention and inquiry to the nature of our little ones; and yet, we consider this attention to the plant trivial enough!

♣ ♣

CHILDREN'S CUTE SAYINGS.

Little Horace's mother has frequently impressed it on him that he must pronounce "you" properly and not say "yer" or, as he was in the habiting of saying, "yeh." One day, on taking a train that stopped at Philadelphia the guard called "Philadelphia-a!" in loud tones, whereupon Horace asked in a sotto voce, much to the amusement of the passengers, "Mama, why doesn't he say 'Philadelphyou,' and not 'Philadelphyah?'"

* * *

Hearing his mother protest against having an aching wisdom tooth extracted, he immediately made numerous inquiries as to what wisdom teeth were. His mother explained that wisdom teeth grew when one was old enough to be wise; hence, they were called "wisdom" teeth. Horace thought deeply for a moment, and then, pointing to his two front teeth, asked gravely, "And are those called stupid teeth? 'Cause they came when I didn't have any sense."

♣ ♣ ♣

A HEALTHFUL BEVERAGE.

The evil effect of the average tea drinking manifests itself in nervousness, irritability, insomnia, and other symptoms of a deranged system. By using Tea-Ette, a delightful beverage, such deleterious results are avoided. All tannin has been removed from it, and its various flavors, such as Oolong, English Breakfast, Mixed or Ceylon, will be found both refreshing and healthful.

♣ ♣ ♣

GIRLS' CARDS.

It would be quite correct to write a girl's name upon her mother's card, and to leave it when calling. It should be printed, however, on the cards if she is to continue calling with her mother, which she should do as a matter of course.

♣ ♣ ♣

DREAM-CHILDREN.

Out of their fairyland home of dream,
Little white children hasten and play,
Come to the slumbering girls and boys
Who have been gambolling all the day—
Little dream-children, come from afar.
Under the smile of the evening star.

Welcome your playmates so tender and kind,
Love them and dance with them all through the night,
Kissing the lips that are ruddy and warm,
Taking the hands that are slender and white—
Little dream-children, come from afar,
Under the smile of the evening star.

Poor little children of shadow and dream,
They have been lonely all through the day long:
Are they not glad when the twilight is near?
Are they not glad at the lullaby song?
Then with their playmates to frolic and leap,
All through the beautiful gardens of sleep.

—ARTHUR L. SALMON.

"VIYELLA" (Regd.)

FOR SPRING FLANNEL SHIRT WAISTS, FOR CHILDREN'S WEAR AND MEN'S GOLF AND OUTING SHIRTS

"VIYELLA" is now in the hands of retail stores in all the newest designs and color combinations for 1903.

"VIYELLA" is stamped on selvedge of every five yards. None genuine without the "VIYELLA" ticket.

BEWARE OF IMITATIONS.

"VIYELLA" in the heavy weight is specially adapted for Golf and Street Costumes.

DOES NOT SHRINK

IT'S OWLE RIGHT

BIRD'S EYE GARMENT FASTENER

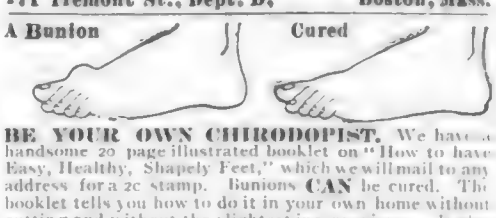
the only self-locking **placket holder** ever invented; entirely hidden from view; never unfastens accidentally; no catches to tear, no springs to get out of order; unequalled for shirt waist, and children's blouses.

LADIES' DELIGHT

Ornamental Waist Former and Combined Belt Holder

the latest and most reliable article for holding the shirt waist, skirt, and belt in place without the aid of buckles or pins. There is nothing that will add so much to the elegance of appearance as these, the most practical articles ever invented. Every lady sending **50 Cents** will receive one former and we will give **FREE ½ doz. Bird's Eye Fasteners.** Pat. Jan. 6, 03. **Agents Wanted.**

DELIGHT SPECIALTY CO.,
171 Tremont St., Dept. D, Boston, Mass.



BE YOUR OWN CHIRODOPIST. We have a handsome 20 page illustrated booklet on "How to have Easy, Healthy, Shapely Feet," which we will mail to any address for a 2c stamp. Bunions **CAN** be cured. The booklet tells you how to do it in your own home without cutting and without the slightest inconvenience. It also tells about the prevention and removal of corns, ingrowing toe nails and the treatment of all kinds of foot troubles.

FOOT REMEDY. CO.,
Suite 574, 59 Dearborn St., Chicago

A Lady's Complexion

can be made soft, smooth, and free from pimples, by the daily use of charcoal. It absorbs all gases, and stops fermentation. This causes a rapid clearing of the complexion.

MURRAY'S CHARCOAL TABLETS

are composed of pure Charcoal.

FREE—One full size 25c. box, mailed once only, upon receipt of 2c. stamp.

A. J. Ditman, 39 Astor House, N. Y.

Please mention PICTORIAL REVIEW when writing to advertisers.

ATTRACTIVE DESIGNS FOR CHILDREN.

(Described on page 47.)

FURS

REPAIRED
REDYED *and*
REMODELED

to the Prevailing Fashions

A. D. KESNER & CO.
52 Sixth Ave., New York

AGENTS WANTED

To sell Perfume, Toilet Goods and Flavoring Extracts on *favorable terms.* Write to

SEELY MANUFACTURING CO.
DETROIT, MICH.

Corticelli
SPOOL SILK

You cannot get Corticelli Silk unless you ask for it. Some dealers do not keep it because they make more profit selling inferior kinds. Corticelli is the Dressmakers' Favorite Spool Silk. As long as "Corticelli" costs YOU no more than poor silk, why don't you buy it? Beautiful fashion book, showing Spring Styles, sent FREE on request. Send for it to-day.

Corticelli
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For machine Stitching ask for Corticelli Stitching Silk, ¼-ounce Spools, Size D, all colors. We make the best silk for embroidery such as Corticelli Filo Wash Silk, also Corticelli Crochet Silk, Corticelli Purse Twist, Mountmellick Embroidery Silk, etc. You cannot get Corticelli Silk unless you ask for it. If not at your dealer's write to us.

CORTICELLI SILK MILLS, 22 Nonotuck St., Florence, Mass.

TALKS TO OUR GIRLS.

And Problems that Interest Them.

By MARION E. TAYLOR.

NOTE.—Questions of interest to girls will be answered on this page, but inquirers must give name and address. If stamps or addressed envelopes are enclosed questions will be answered by mail.

NOWADAYS, every girl has some definite undertaking in view, after leaving school for the summer vacation, and instead of frittering away the limited three months, devotes them to some purpose.

Frivolity is out of style; we are enveloped in an atmosphere of sound practical, every-day sense that can be applied to daily life, and romantic, theoretical notions are temporarily shelved.

There are numerous serious pursuits one can occupy her time with, between certain hours devoted to a proper deference to pleasure—and rest. By pursuits I do not mean a vocation, but some ennobling or useful purpose.

At every summer resort, or even at one's home, there is to be found opportunity for this. One girl I have in mind made it a point to interest herself in the old ladies who were guests at the small hotel in the mountains where she and her mother were staying. She read to them two afternoons a week, got up little card parties for them, included them in the milder excursions which other guests originated, and showed them the consideration which is their due, but which is nowadays too often reserved from them.

Another girl became the counselor of the children, interesting herself in their play and pastimes.

I think that it is more from thoughtlessness than from selfishness that girls act as they do, apparently without thinking.

The Chinese religion is founded on precepts of reverence and filial devotion to the old. Confucius, its founder, placed respect to the aged above all other requirements. But our race seems to ignore what is demanded of us, by the rights of manhood and womanhood, and we do not notice the helplessness of our aged friends.

There is good always to be done, not far from your own hearthstone, if you would only see it. The wise men of the world knew that to make other people happy was to make one's self happy. Schopenhauer says that the highest form of happiness is renunciation of self—that forgetting of self which allows others to be placed first.

We are not put in this world to generate faults, but to conquer them, for "man is frail." And of all grave faults, none can rank with selfishness, for it imposes demands on all of the other virtues—making Self all.

So beware of the greedy faults—if you find yourself giving way to its desires, stifle the feeling and immediately set about to put some one else before yourself. Virtues are cultivated as much from force of habit as from inherent tendencies. It was Shakespeare who said: "Assume a virtue if you have it not."

♣ ♣ ♣

JAQUETTE AU GARCON.

PRICE OF PATTERN, 50 CENTS.

The most fashionable caprice of the hour is the jaquette au garçon or garçon de café, a jaunty little wrap that serves not only a purpose of

usefulness, but also one of ornament. These jaquettes are to be made elaborate or plain, according to taste, and not only is black used in taffeta, peau de soie, voile, and other thinner fabrics over white champagne and sky-blue silk, but the lighter-hued silks as well are adapted to the mode, in pale blue, white, etc., to be worn with summer gowns.

Scarlet and black cloth are smart, developed in the plainer style, and neat finish of machine-stitching or braid is given.

The material employed for the design pictured here is black taffeta, with shirred yoke effect, and decorated with black fibre braid. If desired, a plain yoke may be substituted. Any preferred decoration may be utilized.

FITS Permanently Cured. No fits or nervousness after first day's use of Dr. Kline's Great Nerve Restorer. Send for **FREE $2.00** trial bottle and treatise. DR. R. H. KLINE, Ltd., 931 Arch St., Philadelphia, Pa.

Perfection Closed.

DRESSMAKING

of to-day demands the aid of dress forms, whether for the professional Dressmaker or for Home Sewing.

THE PERFECTION
Adjustable Form

can be set to fifty different shapes and sizes and made larger and shorter at waist line, so can be used for all your customers, or for any member of your family. Cannot get out of order, and will last a lifetime.

HALL-BORCHERT DRESS FORM CO.
(MANUFACTURERS)
126 W. 32nd Street, - - New York.
Write for Catalogue showing full line of forms with prices.

FRECKLES positively removed by using Stillman's Cream. Prepared especially for this great enemy of beauty. Write for particulars.
STILLMAN FRECKLE CREAM CO., Dept. B, AURORA, ILLS.

ONLY **$1.50**

SENT ON APPROVAL. This lovely 2¼ oz 22 in. **Human Hair Switch** if you send sample of hair and 4c. in postage. Pay if satisfied otherwise return. It is free for selling 3 Switches.
Mrs. AYER'S Hair Emporium, 86 Quincy St., Chicago

TO FAT PEOPLE

I can reduce your weight 3 to 5 pounds a week without any radical change in what you eat; no nauseating drugs, no tight bandages nor sickening cathartics. **I am a regular practicing physician, making a specialty of the reduction of surplus flesh;** and after you have taken my treatment a few weeks you will say: "I never felt better in my life."

SAFE, PROMPT AND CERTAIN

By my treatment your weight will be reduced without causing wrinkles or flabbiness of skin; heavy abdomen, double chin or other evidences of obesity will disappear; your form will acquire symmetry; complexion will be cleared; troubles of heart, kidneys, stomach or other organs will be remedied; and you will be delightfully astonished at the promptness and ease with which these results are accomplished under my system. Satisfaction guaranteed. Write for my new book on **"Obesity, Its Cause and Cure,"** which will be sent sealed in plain envelope. It will convince you. Mention this magazine when writing.
HENRY C. BRADFORD, M.D.,
24 East 23d Street, New York.

A Perfect Bust and Figure

May be quickly gained if you use the famous "NATURAL" system of Development. All hollow or slighted parts are rapidly filled out and made beautiful in contour. Instructions also given for developing the entire form 15 to 30 lbs. more when desired. Harmless; failure impossible. Fully guaranteed. You will have the personal attention by mail of a face and form specialist until development is completed. Highly endorsed by physicians. Instructions, photos, references, etc., sealed free. Enclose stamp for postage.

MME. HASTINGS, C. I., 59 Dearborn St., Chicago

CHIC SAILOR SUITS

(Described on page 47.)

THE HOME DRESSMAKER

Conducted by MLLE. PRATIQUE.

(See 2d Cover for Coupon.)

Note.—Pattern advertised in Home Dressmaker Department is procurable only until last day of month in which issued.

We offer this month as a special feature, at 50 cents, the most popular design of the season, a sun-plaited skirt, which is the current fashion both abroad and in our country. The style is appropriate for all dress materials, such as crêpe, silk, cloth, woolen, diaphanous and heavier fabrics, and from its perfect, circular shaping, suggestive of the sun, as will be seen by diagram, derives its name.

The skirt pattern, which is in 24 waist size only, may be obtained by returning Special Skirt Pattern coupon on second page cover, accompanied by fifty cents in stamps, and as announced in previous issues, we recognize no orders unless accompanied by the necessary stamps. Our free patterns, issued in this department, will be furnished in Europe at 25 cents apiece.

To make the skirt, it requires 10 yards of goods 30 inches wide; after the material is plaited, the skirt is spread out in a circle, and the plaits at the top pressed smooth to yoke depth, leaving the plaits radiating from this center similar to the rays of the sun.

Skirts of this order are very pretty in thin mesh goods, voile, étamine and crêpe de chine. A charming Spring gown in champagne color had a skirt of this shaping, and Cluny lace of the same color supplied the decoration of the waist with thread lace motifs and silk fringe of the same tint.

LATEST STYLE SUN-PLAITED SKIRT.
PATTERN, 50 CENTS, COUPON ON 2D COVER.

For practical wear black voile is both serviceable and stylish, and the coat may be of taffeta or of voile as preferred, trimmed with antique lace and tassels.

The Kinnockburn suitings are enjoying quite a run at present, for walking suits and pedestrian wear and viewed from the standpoint of durability and good wearing colors there is no better fabric for town or country usage.

A masculine tone was given one recently seen that was of a fawn color tufted in white, and brown, with a fleck of red showing irregularly in the weave. Accessories of scarlet aided in bringing out the suggestion of red, and stitching and strappings played an important part in the decorations.

Provided for wear with this when desired was a dickey of scarlet vesting.

One elegant conceit noticed recently was of the most delicate putty shade imaginable, of coarse twine-cloth, lined throughout with glacé taffeta of the same exquisite hue. Stitched taffeta in fanciful pattern overlaying white cloth formed the bizarre decoration, and cord loops, with ends many inches in length, ornamented the fronts, the sleeves; and the back of the jacket, which was constructed on the principles of the Monte Carlo coats, with a tapering box-plait at the back.

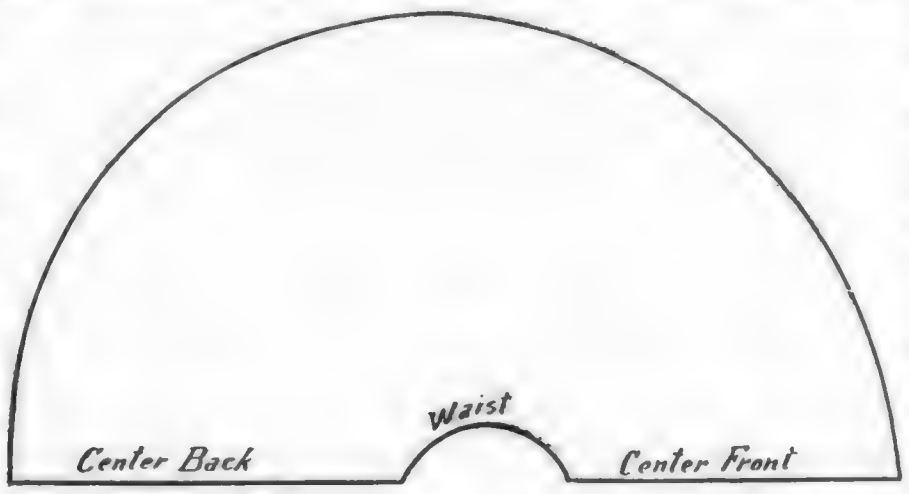
Open-meshed gray voile over self-colored taffeta is an attractive development, with motifs of white and silver-blue introduced in the collars, each overlapping the other, and the stole ends that terminated below the waistline may be completed with grey fringe.

Fringe, by the way, is very smart and we see it used whenever opportunity permits. Huge cords and tassels are also in evidence, and white intermingled with the main color is the preferred combination.

A blue basket-cloth gown had a deep collar effect of sapphire-blue panne silk composed of overlapping circular collars, and the fancy sleeves supported cords and tassels.

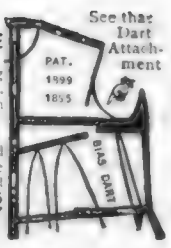
Linens in plain colors are to be worn especially in champagne and in reseda tones as well as the river side suiting, closely allied to crash, and hollands and drill.

Shirrings are extremely fashionable for cotton and thin meshed gowns, dimities, muslins, organdies and Swisses being embellished in this manner. Lace bandings and insertions are called into requisition, as a heading.



BUDDINGTON'S IMPROVED DRESS CUTTING MACHINE with Dart Attachment, for cutting Bias Basque, enlarging darts, &c. New and up to date. Cuts shirt waist, double underarm and all garments. No figuring. No re fitting. Cuts on cloth. Large instruction book. Learned in one hour. Free at your home for 3 days. Colored circular and lesson sheet FREE. Price $5. Mr. & Mrs. Buddington, 2327 Indiana Ave., Dept. K, Chicago

See that Dart Attachment



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With the
NEW DEFIANCE BUTTON MACHINE.

Makes all kinds of covered buttons, rim, half-ball or flat, complete to make three sizes of buttons.

$7.50.

Call or send for samples of our work.

Defiance Button Machine Co.
266 Greene St., cor 8th St., N. Y.
Telephone, 4545 Spring.

The New Snap-Button that "Holds Fast"
For women's and children's garments. Sews on. Saves making buttonholes. Securely fastens yawning plackets. Children dress themselves. Endorsed by leading Dressmakers and Tailors. Send 10 cents for dozen, or 3 dozen for 25 cents, postpaid
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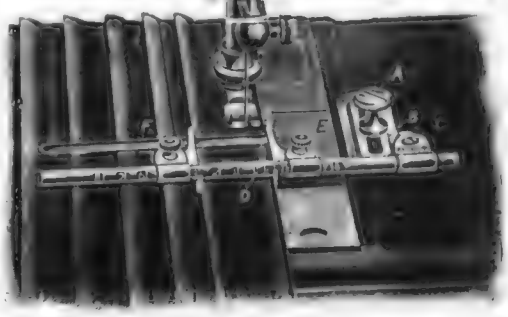
Dressmakers' Supply House

The best Pleating, Tucking, Ruffling, Pinking and other labor saving helps found anywhere in the United States.

There is nothing in this line we cannot supply you with and at a price that cannot be duplicated.



THE LATEST IMPROVED TUCKER
Price $1.00

The Latest Improved Tucker. Requires no extra attachment for automatic machines.
Fits all machines. Has no springs to break or get out of order. Does not cut or stretch the goods. Tucks all weights all widths perfect and uniform and without measuring. Will last a lifetime. Saves one half time of other tuckers.

THE MAGIC
Ruffler and Braider
Price, 50 Cents

THE ACME OF SIMPLICITY AND PERFECTION.

Everybody wonders why it wasn't invented long ago. In a moment's time can be slipped on the regular sewing foot of any sewing machine and it will gather, shirr or puff all kinds of fabric any fulness desired. No lady that has a machine can afford to be without one for ten times its cost. Buy one and you will never fool any more time away with an old-fashioned ruffler, as you can gather a ruffle while you are adjusting the other. Besides, you can do the work so much nicer, as the work is before you same as plain sewing.

It is the most wonderful and useful sewing machine attachment ever invented.

Have you a sewing machine? If so, you will bless the day you purchased the "Magic Ruffler and Braider."

It is worth all it costs every time you have a ruffle to make or any gathering or braiding to do.

Get our catalogue and keep posted on the best labor saving devices invented and sold 25 per cent. cheaper than anywhere else.

SEND TO-DAY TO
NEW YORK DRESS PLAITING CO.
143, 145 and 147 E. 23d St., New York

Please mention PICTORIAL REVIEW when writing to advertisers.

GRADUATION FROCKS FOR MISSES.

(Described on page 47.)

The House Wife

June: "Impetuous, will marry early and be frivolous."

REMOVING STAINS.

Rust or Iron Mould.—Dip the stained part into a basin of boiling water, then stretch it tightly over the basin. Sprinkle the stain with salts of sorrel or salts of lemon, and rub this well in with a piece of rag. Allow the stain to steam for a short time with the salts on it, when it should entirely disappear. A solution of oxalic acid may be used in the same way. Rinse at once.

Ink.—Fresh ink stains may be easily removed by soaking them in boiling milk for a few minutes. If the stain is still persistent, try the same method as for rust stains. A black ink stain can also be removed by pouring some red ink over it, allowing it to dry, and then washing it.

Fruit and Wine.—Spread the stained part over a basin, rub well with common salt, and pour boiling water through to avoid spreading the mark. If still persistent, try salts of sorrel.

Tea and Coffee.—Spread the stained part over a basin, rub well with powdered borax, and pour boiling water through.

Mildew.—This is one of the most difficult stains to remove. Rub well with soap, then apply a paste of powdered chalk and water, and allow the article to lie in the sun. As it dries repeat the operation; the mildew should come out after two or three applications.

Paint.—When fresh, remove with turpentine well rubbed in. If it has become dry, mix a little ammonia with the turpentine, diluting it first if it has to be rubbed on a colored article. A little butter or oil rubbed on to the stain first is sometimes a help.

In removing stains, the simplest method should always be tried first before resorting to stronger chemicals. Chloride of lime will generally remove the most obstinate stains, but it should only be used with great care when other means have failed. If carelessly used it is very destructive. It should be prepared in the following manner: Put ¼ pound of chloride of lime into a basin or pail with three pints of cold water. Stir it well, and let it stand covered over for a day or two. Strain through muslin, bottle and cork tightly. Apply a little of this to the stain, rubbing it well in, and rinse immediately, drying in the sun.

* * *

Soaking is absolutely necessary for successful washing. In the case of dusty curtains or draperies, the water should be changed once or twice during the soaking. A handful of salt in the water in which the handkerchiefs are soaked will make them wash more readily.

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THE CARE OF OSTRICH FEATHERS.

THESE windy days of the year—when the elements seem to take an especial delight in alternately enveloping us in dust and sudden sleet or showers—not alone mar the serenity of one's temper, but, too, leave ill effects on that crowning glory of woman—her hat!

Storms arise so suddenly that not always is one prepared for the combat by having on her "rainy-day" hat. So it happens that feathers are blown loose, wet, and bedraggled; bows whisked apart and besmeared with dust and moisture. But there is hope after all, and the wise woman ceases to bemoan her fate and refuses to let the placidity of her nature be disturbed.

No matter how drenched the hat may be, or wet through, in the careful process of drying much or all of its pristine beauty may be restored. Take a soft cloth or hat brush and first clean it thoroughly, so as not to let any dust dry in; then hang the hat, feather and all, above the stove or range, and above the tea-kettle, which should be boiling and sending its steam through the spout. After this steaming preparation continues about fifteen minutes or so, remove the tea-kettle, allowing the hat and feather to dry with the dry heat of the stove.

Ostrich feathers, when moist, curl beautifully with dry heat. It is a fallacy to suppose they require a knife with which to curl each tendril. This work is both tedious and under the circumstances useless, since better and prettier results are thus obtained.

In putting ostrich feathers away, wrap them first in tissue paper, then in a soft linen cloth. Moths sometimes attack these glossy plumes and tips, but if a strong perfume such as attar of roses, lavender or any preferred extract is used, one need never have any fear on that score.

Old hat-boxes do not make good receptacles, nor, in fact, does anything in the pasteboard line. Instead, drawers of bureaus, dressers, or chests—or that article of luxury, a cedar chest—are much to be preferred, and safely wrapped, as plumes should be, in such places they may be kept protected for years at a time. Ostrich feathers are not perishable, as so many prefer to believe, for with a little attention they may be kept in excellent condition and their handsome appearance more than repays one for the care given.

But if these fluffy, beautiful articles of adornment are neglected, one might just as well destroy them at once, for they soon show the lack of care.

♣ ♣ ♣

USEFUL HINTS.

Tarnished gilt frames can be restored to their original brightness by applying white of an egg with a camel's-hair brush and letting dry.

* * *

A good furniture polish is made of melted beeswax, lard and turpentine, or kerosene. Apply with a flannel cloth and rub until highly polished.

* * *

Many good housekeepers rely altogether on kerosene for polishing furniture, removing scratches and unsightly marks in general.

♣ ♣ ♣

SOME WAYS TO SERVE RASPBERRIES.

RASPBERRY CREAM.

Very delicate; fit for the sick.

Soak a quarter box of gelatine in half a pint of cold water for five minutes. Boil together half a pint of cream and half a pint of milk and sweeten it to taste. Dissolve the soaking gelatine in this, but do not boil it. Add to this six tablespoonfuls of the juice of fresh fruit, beat until it begins to thicken and put in a mold. Keep in the ice box until required. Strawberry juice can be used also.

RASPBERRY JELLY TO BE SERVED IN GLASSES.

Beat five whites of eggs to a stiff snow, add three tablespoonfuls of raspberry jelly and three tablespoonfuls of powdered sugar; mix all well together and serve in high glasses. The yolks can be used to make vanilla cream and put a few teaspoonfuls on each glass. Serve sponge cake or small cakes with it.

RASPBERRY VINEGAR.

Put three quarts of good ripe raspberries into a stone jar and pour over them two quarts of good white vinegar. Let it stand, covered with a cloth, for three days, then strain through a cloth, squeezing all the juice well out. To every quart of juice add half a pound of sugar, put all in a preserving kettle, boil and skim it thoroughly. When no more foam rises and the liquor is clear, set it aside to cool. The next day fill pint bottles with it and cork tight.

"The Anthony Ventilating" Dress Shield

Is covered with a new POROUS-MESH VENTILATING CLOTH which not only absorbs quickly, but dries quickly and evaporates all moisture and odor of perspiration.

Recommended by Sanitariums.

BATTLE CREEK, MICH., Feb. 12, 1903
THE ANTHONY SHIELD CO.,
52 State Street, Chicago, Illinois
Dear Sirs:—We are pleased to state that "The Anthony Ventilating" shields are used exclusively in our Health Gowns on account of their superior hygienic qualities. They are the most satisfactory shields for our purpose we have ever used.
Very respectfully yours,
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ELABORATE FROCKS.

(Described on page 47.)

CORRESPONDENCE.

Janet and Maude.—An appetizing chafing-dish of soft clams is given here. I am sure you will enjoy it: Sufficient clam liquor, a teaspoonful of chopped onion, same of parsley, good-sized lump of fresh butter. When hot, add yolk of one egg, well beaten, with tablespoonful of cream. Then put in the clams, chopped, or cut up, with a glass of Madeira. Boil up once.

* * *

Country Girl.—(1) Yes, it would be best to say frankly you do not dance, not being very strong. You might, however, suggest going into the tea-room for some tea, etc. When a lady is young and pretty, this means, as a rule, sitting out during the dance; when a lady is not so attractive, it means giving her some tea or an ice and bringing her back to her seat and seeking for another partner. You would not be thought "ungracious" if you qualified your refusal in this way, or if you asked him to take you to another part of the ballroom to join some friends, and so on.

* * *

Penelope X.—Genoese embroidery is eminently stylish at present, and on twine-colored linen would work up effectively into fancy sailor or shawl collars. Fine two-fold twisted black silk is used for the embroidery and the outline buttonholed.

Maltese lace also has numerous admirers, and is especially appropriate for bedspreads, slips, etc.

* * *

Literature.—Ibsen, the Norwegian dramatist, deals altogether with symbolism and allegory. His latest contribution to dramatic writings, "When We Dead Awaken," is more exclusively symbolic perhaps than any other of his plays. It has recently been produced in London, and with much success.

* * *

Sufferer, Norfolk.—Yes, a bunion can be completely cured by operation. Should you care to have this done, I can give you the name and address of a surgeon who makes this kind of treatment a specialty. Should you wish me to do this, you must send me a stamped addressed envelope. Painting it with iodine will not do any good. You will relieve the pain and discomfort very much by covering the joint at night with a compress of lint folded double, soaked in warm water, with a few drops of tincture of arnica sprinkled on it; this must be covered over with a piece of oil silk, and the whole must be kept in place with a bandage. On removing this in the morning, sponge the feet over with tepid water, to which a few drops of Scrubb's ammonia have been added, and rub the joint with camphorated oil. Continue this treatment until the inflammation has been relieved. I think that it will be a very good thing to try Pond's bandage, as you suggest. But if you can make up your mind to have it treated by operation, so much the better.

* * *

Amateur.—Unless you are undeniably gifted with a talent for acting, we would not advise your studying for the stage. There is a "green-room," you know, where the "foot-lights" as we see them are divested of all glitter, and the stern, bitter truths of reality are seen. The stage is a hard road to travel; and, too, it throws one in contact with many unpleasant phases of life. There have been but few who have kept their reputations "unspotted from the world," in being on it.

Ignorance.—It was that delightful satirist, Theophile Lautier, who said that the smallest wrinkle might serve as a grave for the greatest love.

* * *

Suburban Dressmaker.—Suggest to your patron a lake-blue linen gown for early summer wear, and make this in shirt-waist style, with trimmings of antique or wash Cluny lace.

* * *

PRIZE GOWN AT THE CHICAGO CONVENTION.

(Designed and Executed by Miss Hartell of Omaha, Neb.)

The beautiful gown illustrated below displays a foundation slip of white taffeta, veiled first with pink, then with green chiffon. A bouffante effect is given by ruffles and ruchings at the lower edge. The outer skirt is of sea-green Liberty silk, the novel interlining producing an exquisite iridescent effect. Bands forming yoke of skirt and the medallions are of the two shades of chiffon under green Liberty silk joined by Mexican drawn-work stitch, and the spiders are of heavy green twist. The ornaments and pendants are of the material with rhinestone centers. The neck is outlined by pink and cream lace and soft folds of chiffon. The crush belt is of pink and green and white chiffon with a touch of lace.

The skirt is fancified on each gore with clusters of tucks, and at the lower edge three flat tucks are introduced.

Clusters of tucks are likewise utilized on the waist, producing a novel effect, and medallions of the chiffon are set in for decoration.

Shirrings take up the fulness of the elbow sleeves, which puff out fashionably in the required way. The skirt is made with a generous sweep on the floor.

The entire color scheme is admirable, and shows not only an artistic blending of tints but skilled workmanship.

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LITTLE LORD FAUNTLEROY.

Adapted From the Story of That Name by Frances Hodgson Burnett.

CEDRIC ERROL'S papa, who was Captain Errol, son of the Earl of Dorincourt, was dead; nor had the Earl ever forgiven his son for marrying against his wishes.

Cedric was a charming little boy, fond of his mother, whom he called "Dearest," as his father had done, and great friends with Dick, the bootblack, and Mr. Hobbs, the grocer. He loved to sit on a keg in the store and talk to Hobbs, who would present him with many a fine piece of fruit, or stray bags of candy.

The Errols had never possessed much money, and indiscreet speculations after Captain Errol's death left them but little to live on.

One morning Cedric Errol awoke to the astounding announcement that, since his father's two brothers, Bevis and Maurice, had also died, by the English law of heredity he was Lord Fauntleroy, the next in line.

But what plunged the little Lord into deepest grief was the stipulation of his grandfather, the Earl, to the effect that his mother could not live at Dorincourt Castle with him. A certain allowance was to be put aside for Mrs. Errol, and Court Lodge, near by, was placed at her disposal; but she was in nowise to interfere with her child's future.

This was very hard for both Cedric and his mother, but Mrs. Errol did not let her little son know the unkindness and arrogant pride of his grandfather, and taught him, instead, to love him. He took the money his grandfather the Earl had sent him and set Dick the bootblack up in business, and gave Mr. Hobbs a watch, and the old apple-woman a bonnet, a shawl, and a stove, leaving her money for food.

The old Earl had expected to see a common-looking little boy, and had prepared himself to accept the worst, because of a law he could not escape. And so when he saw the many charms of his grandson, the new Lord, he was inwardly delighted, but admitted it very reluctantly.

MASTER HARRY WRIGHT

AS LITTLE LORD FAUNTLEROY.

Little Lord Fauntleroy would make the tall Earl lean upon him, in place of his man-servant Thomas, as they went out to dinner; for his grandfather, like people who have no titles, suffered with rheumatism or old age, and walked in dignity with a cane. Donald, the big dog, loved him from the first, and the two made a pretty picture together.

And while the gentle, sweet-tempered little Lord was gradually winning his grandfather's heart, and dispelling its bitterness with his sunny nature, there came a woman with a child, which, being the son of Bevis, one of the Earl's sons who died, she sought to establish in the place of Cedric as Lord Fauntleroy.

It was then, when the old Earl saw that Cedric's position was threatened, and that the son of such a degraded woman might perhaps some day reign in his place, that he realized how fond he was of little Lord Fauntleroy.

The Earl, however, refused to accept the woman's claim, although she showed him her marriage certificate which recorded her union to his son Bevis, and insisted on further proof. In the meantime he arranged an elaborate birthday fête for little Cedric, and all of the tenants were invited, and there was a gala time planned for the grandson he hoped would prove to be the true lord.

When Hobbs the grocer and Dick the bootblack heard the news of a new Lord Fauntleroy being introduced, they decided to go themselves to England; and Hobbs had decided, if Cedric lost his claim, he would make him his partner in the grocery business when he was older.

The birthday fête was a great success, the Earl having invited Mrs. Errol to the Castle as well. Indeed, he was beginning to think more of his son's widow because of the loving ways of her little boy. Minna, the mother of the pretender, had announced her intention of appearing at the fête with her son, and the proud old Earl was furious, not alone because of the humiliation it meant for him, but as well for her insolence in coming unasked. In the midst of the Earl's anxiety Mr. Hobbs and Dick arrived, in time for the fête. Dick told them of the adventures of a brother of his, Ben, who had made money in California, and had been trying to find his wife and son, and had traced them to London. And great was the surprise of the Earl, Mr. Havis, the lawyer, Cedric and his mother when they heard her name was Minna, and finally found out that it was the same Minna who sought to prove little Cedric's claim invalid, with a child not her own. True it was that she had married Bevis, but they had had no children.

And the delighted Hobbs related to the Earl, who was happy at this piece of information, of the day Cedric was born and the toast of ginger ale he and Captain Errol drank to the infant boy.

Minna, not knowing of the facts that had been discovered about her, appeared, entering through one of the French windows. She assumed a brazen, bold air, and Havis the lawyer trapped her into committing herself. Dick, who was called in, recognized her as his brother Ben's wife, and, in great anger, utterly defeated, Minna was obliged to give up all claim and leave.

There was great rejoicing at the Castle, and Cedric, little Lord Fauntleroy, was called upon by his tenants to make a speech. He felt very glad, for his mother was to live at the Castle now with him, and so he said:

"I am ever so much obliged to you, and I hope you will enjoy my birthday, because I have enjoyed it so much—and—I'm very glad I'm going to be an earl—I didn't think at first I should like it, but now I do—and I love this place so, and I think it is beautiful—and—when I am an earl I am going to try and be as good as my grandfather!"

Little Lord Fauntelroy's friends, Dick the bootblack, and Hobbs the grocer were truly delighted at the invincible proof of his being the real heir, but their elation was not greater than that of the Earl, who had awakened to the love he had for his lovable little grandson.

THE PENALTY FOR PERJURY.

(Continued from page 9.)

as they did then," she murmured, and this time she did not yawn; instead, a delicate pink flush flickered on her cheeks. "The demand would be greater than the supply; there are too many heroes. Such acts of bravery go unnoticed. And the greatest heroism,—what does the world know of it? It lies buried in our hearts."

There was a rustle of silken skirts; the diaphanous folds of Mrs. Loring's gown swished into view. On the arm of the lady was a very good-looking young fellow.

"Nell Gregory, I have heen hunting for you for an hour," Mrs. Loring cried. "Here, let me present Jack Tracy, the rogue you have heard me speak of. Now for the next three days you are to be his especial charge. Go off, both of you. I have not had a chance to talk to this youth to-night." Mrs. Loring established herself in the seat Miss Gregory vacated. Eversham was not sure that he liked the exchange, but at least he was certain that it did not displease him. The girl was not very interesting.

"How do you like her?" Mrs. Loring asked in his ear as the two disappeared in the shadows of the piazza.

Eversham stroked his cheek meditatively. He understood her little game now; Miss Gregory was simply a new target for him to be aimed at.

"You keep improving all the time, Mrs. Loring," he answered slowly. "Each girl is more perfect than the last one. Miss Gregory is certainly the superlative form. I am worried about what will come next."

"You will be out of the way by that time," she retorted gaily.

"It won't be your fault——" he growled to himself.

"I suppose you want to know all about her?" she went on, covering him with her green eyes.

"I am consumed with curiosity," he answered, stifling his irritation.

"I stole her," Mrs. Loring whispered in his ear. "She is madly in love with—that man you just heard me introduce to both of you. That was all a farce for the benefit of the others here. Her mother consented to my chaperoning her for a month or so, since Jack Tracy was supposed to be abroad scaling the Alps or some other reckless thing that unrequited lovers do."

"Poker——" supplemented Eversham.

"And it was easy enough to manage it. But really, I had no idea he was coming. I only hope they won't run off and get married. It would ruin me. And now I want you to help me. Just see that they don't have a chance to do it; keep them away from each other. Do be my friend. You haven't any girl of your own to take up your time."

"It isn't your fault," laughed Eversham. "But here, I hate to come in between those two lovers. She—really, she is the most interesting girl I—I ever met. I mean it, too. And—pshaw! I can't do it."

"You must do it," insisted his hostess.

"I refuse."

"Don't force me to filling up my house again with scrawny girls, thin girls with sallow skin, and girls who eat zwieback to keep flesh down."

"What do you want me to do?" Eversham asked, persuaded to anything.

"Here she comes now, on his arm. I'll create an opportunity for you to get her away from him. And do it." Mrs. Loring arose as they approached. Eversham looked at the girl, who was raptly gazing into the dark eyes of the young man talking to her. He would not mind having such a pretty girl in love with him, and hanging on his every word. Involuntarily she glanced around and met his eyes. Eversham was conscious of a faint flutter at his heart. What beautiful eyes she had! He felt suddenly enthused to boldness.

"Nell, show Mr. Eversham my night-blooming cereus. You won't have another chance for a hundred years," Mrs. Loring broke in. Eversham needed no other cue. He offered his arm quickly, and bore her off without a word. When they gained the garden he stopped. Before them stretched long shadows in the moonlight, and under the group of beeches a hammock swayed in the air. The temptation was too great; he had never experienced a desire to sit in a hammock with a girl before—and such a strong desire as assailed him with this other fellow's girl!

Eversham crossed the grass with determination.

"Shall we sit here?" he asked, out of courtesy.

"But—the night-blooming cereus?"

"We will wait—till the next time it blooms," he cried, reaching out his hand for hers.

"O—I shouldn't," she protested.

"Of course you must," he said with authority. Certainly other men's sweethearts were charming. It was delightful to touch her soft, satiny fingers, and know that it was forbidden him; and to be all the bolder when she demurred against his audacity,—and lightly kiss them.

But this last act of impertinence drove her to her feet.

"You must take me to the house," she cried, with spirit.

"Forgive me—only stay," he replied contritely.

Miss Gregory turned lightly on her heel, and ran toward the house in utter contempt of him. He jumped from the hammock and pursued her rapidly; it seemed to him that if he did not overtake her it would be more than the material victory that she gained over him. And then again, so long had he been pursued by other girls that it was glorious to think that here was actually one girl who was running off from him, and who snapped her satin fingers at him in derision.

He caught up with her half way along the drive; another second and he had left her behind; but Miss Gregory's high, frivolous heels caught on a projecting root of a tree; she tottered in the air and fell toward the earth.

Eversham's arms reached her in time to break the fall. He experienced such delightful sensations at the contact of his fair burden, who was so breathless from her flight that she could not order him away, that he gave himself up without restraint to its charm.

"I—I am all right now," she said weakly.

"No." His arms tightened around her; he could feel her trembling yet. He almost envied that other man who had the right to kiss her.

"Nell—where are you?" Tracy's imperious tones sounded from the piazza. Miss Gregory stepped from out the prison of her captor's arms into the moonlight with a peculiar compression around her mouth.

"You are calling me, Mr. Tracy?" she asked coolly.

"I have been scouring the place for you—where on earth have you been? I—I——" he paused, awaiting her reply.

Miss Gregory ascended the steps slowly, and stood for the second on the threshold. "And I refuse—to tell you," she said airily. "Hereafter, please adopt a different tone. I am going to my room. Good-night."

The days following were as a dream to Eversham. He was continually at Mrs. Loring's, first with one invitation for the ladies, then another. But it seemed to him that his hostess had forgotten the aid she had invoked from him. The decision was forced on him after being compelled to be a willing witness of Miss Gregory's disappearance with Tracy in the box-cart one day, while he was called into requisition with two spinsters and the toy terrier in the surrey.

"They're probably planning the hour now," he murmured to Mrs. Loring under cover of helping one of the females into the vehicle.

"What on earth are you talking about? Here, Guy, you've put the terrier in the hamper with the sandwiches, and deposited the deviled eggs on Bijou's best white satin cushion."

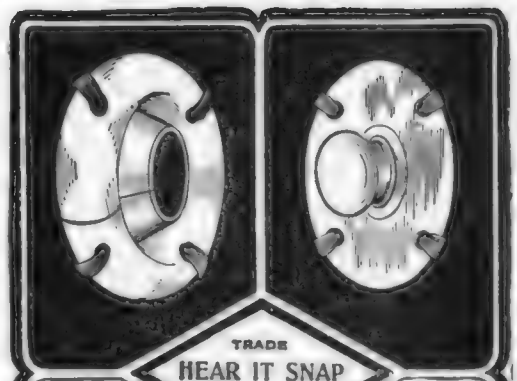
"Hang the dog!" he muttered under his breath. "Is there a moon to-night? Well, look out for the elopement. Now, if you had let me drive with her today, they could not have arranged anything. I wouldn't have given him a chance."

Mrs. Loring laughed sweetly.

"What is the matter?" he asked, with annoyance.

"They certainly will have every opportunity," she said wickedly. "There

(Continued on page 39.)



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the power of his remedy to cure the worst forms of kidney diseases. Later a public test was instituted under the auspices of the *Post*, and five cases of Bright's Disease and Diabetes were selected by them and placed under Dr. Mott's care. In three months' time all were pronounced cured, Harvard University having been chosen by the *Post* to make examination of the cases before and after treatment.

Any one desiring to read the details of this public test can obtain copies of the papers by writing to Dr. Mott for them.

This public demonstration gave Dr. Mott an international reputation that has brought him into correspondence with people all over the world, and several noted Europeans are numbered among those who have taken his treatment and been cured.

The doctor will correspond with those who are suffering with Bright's Disease, Diabetes or any kidney trouble, either in the first, intermediate, or last stages, and will be pleased to give his expert opinion free to those who will send him a description of their symptoms. An essay which the Doctor has prepared about kidney troubles and describing his new method of treatment will also be mailed by him. Correspondence for this purpose should be addressed to IRVING K. MOTT, M.D., 136 Mitchell Building, Cincinnati, Ohio.

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A MODERN COLONIAL DWELLING.

By Courtesy of D. S. Hopkins, Grand Rapids, Mich.

A HANDSOME design for a frame house is illustrated here, the architecture being distinctly Colonial in square form.

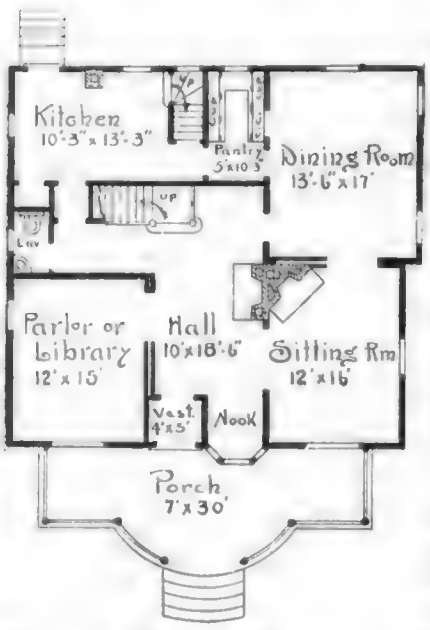
The size is 38 x 40 feet, the height of the first story being 10 feet, and the second 9 feet 6 inches. There is a commodious cellar under the entire house, 7 feet deep, and a stone foundation precludes any undue dampness. The sides of the house are clapboarded, and the roofs are of tin and shingle.

Being economical to build, the design is very popular at present, the estimate cost as here shown, with no plumbing, mantels, grates or heating, principal rooms and hall finished in hardwood, $2,800 to $3,300. Furnace heating is estimated at about $150; plumbing, $225. If any modifications are wished to reduce the expense, a straight porch may be substituted for the one shown in cut. If desired, two or three chambers, or one large room, can be done in an attic.

The wide, spacious piazza may be furnished with rattan tea-table, lounging chairs and gay scarlet and blue Japanese mats. Venetian blinds should be hung to temper the sun, or draughts, and there should be added a swinging fumed oak chair, piled high with crimson, yellow and blue cushions.

A vestibule leads into the hall, which has a delightful nook, and a wide, yawning fire-place. Opening with archways at both sides are the parlor or library, and opposite, the sitting-room. In this latter apartment a fire-place is adopted, and the dining-room, situated at the corner, connects with sliding doors. The hall makes an angle, the staircase being in the inner room, and, although provision is made for a lavatory at the end, a cosy seat separated off with grille may replace it.

DESIGN NO. 255. PRICE, $2,800.



FIRST FLOR PLAN

The kitchen opens into the inner hall with a door, and pantry and doors shut it off from the dining-room. A commendable feature is the provision of windows, thus affording ample light and air.

Five spacious bed-rooms complete the second floor, and the needs of the housewife have been well considered in planning closet space. The bathroom is located at the back, and equipped with all sanitary improvements.

As for furnishings, much may be advanced, and advised, for owing to the prominence of the simple designs known as Sheraton, Mission and Chippendale, one has a wide choice. The hall in the style of the seventeenth century, the parlor the eighteenth, and the dining-room the nineteenth will be distinctly interesting. But in dealing with the last named room be sure and take ideas from the *latter* end of the century.

Art nouveau furniture has found numerous exponents, and in choosing effects for the sitting-room, walls of sage green, and furniture in fumigated oak inlaid with ebony and pewter, an old rose carpet and hangings to match, would be pretty. With this to give a keynote, introduce bright, cheerful bits of color in accessories, such as china, metal work, cushions in armchairs, the table center, and other little things needed to make the room complete.

A bed-room suite in silver grain inlaid with pewter and blue wood is an exquisite piece of design and workmanship, and introduces to the world quite a new scheme of color for a bed-room. The walls are the most delicate heliotrope and white figured linen, and the silver grey color of the furniture is much enhanced by this background. There is an oak inlaid sideboard for the dining-room, which should have a self-colored ingrain paper with deep frieze of somewhat large design. A soft shade of terra cotta would be better than blue, taking into consideration the aspect. Have an oak suite with *copper* fittings. Choose green curtains and have the chairs covered in dark green morocco. The fire-place has come in for a large share of attention, and, on the whole, is treated with more elaboration than other features in an ordinary room. Turning for a moment to patterns on wall-papers, cretonnes, silks, and velvets, they appear to have a tendency toward intricacy and richness. This affords pleasant contrast to stiff furniture, but there are not wanting in the exhibition patterns which almost overstep the bounds of good taste in their violence of color and elaboration of design.

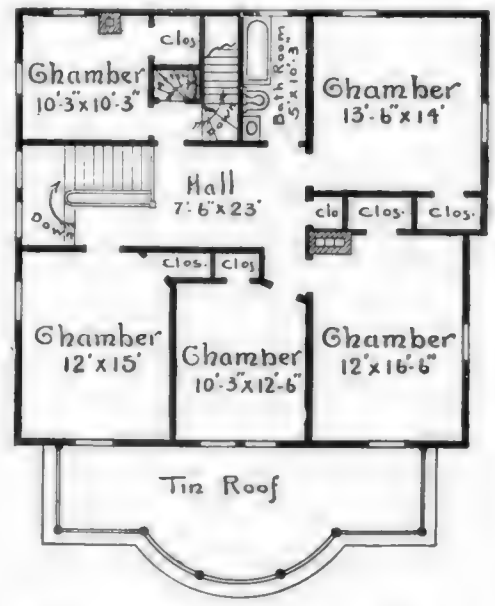
The parlor might have pale green walls, white paint and Sheraton furniture.

All one will need to add in furniture is a settee (Chesterfield for preference), a table, and a writing desk or cabinet for bric-a-brac.

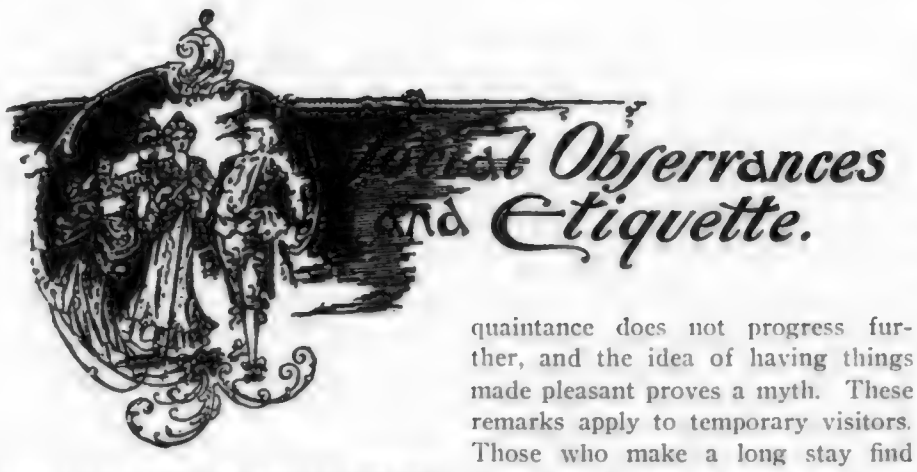
Pink paper will suit one of the bed-rooms; have a dark green carpet, and pink and green striped material for curtains, with Chippendale mahogany furniture. Pale blue paper and white enameled furniture will make a pretty spare room, and green furniture is equally charming.

The edelweiss and merisette brocades are good for hangings, and it would be a pleasing idea to make cushions of two different colors, say rose in front, with green back, vieux bleu with gold, and so on. The newest way of making up cushions is with rounded instead of square corners, finished, of course, with cord; frills are quite out of date.

If any room is wished to be converted into a study, have ivory white wall paper, and an anaglypta frieze, painted ivory white, above a picture rail of dark oak. For the hangings have nothing but crimson tapestry, or one of the many pretty curtain fabrics. Then one must have loose covers made of cretonne of similar tone to the curtains, while the carpet must also correspond. Instead of a gloomy little den, this treatment will make it quite light and bright.



SECOND FLOR PLAN



LETTERS OF INTRODUCTION

(Continued from May number.)

A LETTER of introduction is procured by a friend for one who is regarded as a friend by the one asking for the introduction.

When men and women are about to leave for distant parts of the world, letters of introduction to persons in authority are of the greatest assistance to them in furthering their interests, and kind-hearted people make no little effort to help their friends in this way.

If they know that any one of their friends is well acquainted with this or that prominent person in this or that capital or town in the far-away West or East for which the traveler is about to depart, they endeavor to obtain letters of introduction to them for the friend in question, and this is a perfectly legitimate request to make, howbeit it is somewhat a delicate one, but one that is justified through a thorough knowledge of the worth of the one for whom the favor is demanded.

The world knows but little of the immense amount of good wrought in this manner, the support thus given at critical moments in the careers of those who go out to make their way in life, and the extent of the kindness shown in this matter of giving no less than of getting introductions.

These letters of introduction are not difficult to write when all the facts are in evidence, in black and white; it is only a case of marshalling them in order as concisely as possible and asking for the particular kind of assistance that is required. It usually takes the form of asking for introductions to local people for one reason or another, but, whatever the object may be, it should always be clearly defined in the written introductions.

Social introductions are many-sided. Now and again they fail, not through the good offices of those who give them, but through circumstances. For instance, a letter not unfrequently does not reach the person to whom it is written until the bird of passage is about to take flight, and only a polite regret is expressed that it was received too late to be of any use owing to absence from home, or, after calls have been exchanged, nothing follows, the acquaintance does not progress further, and the idea of having things made pleasant proves a myth. These remarks apply to temporary visitors. Those who make a long stay find these letters of great service to them, as an interest is readily taken in those who remain in a place for any length of time.

It must be admitted that much depends upon what is said in a letter of introduction, and by whom it is said. If very cordial expressions are used concerning the bearer, and if a personal favor is made with regard to any kindness being shown, the chances are that it bears excellent social results, and people exert themselves to an extent they would otherwise consider unnecessary. An example of a cordial letter might be to this effect: "A great friend of mine, Mrs. A., is going to spend some little time at B. I am afraid she will find it rather dull, as she knows no one there. I thought perhaps you would be so kind as to try and see something of her, and to make her visit a pleasant one. I should consider it a personal favor if you would do this." A description of the bearer's social position should then be given in a few lines to place the two on a clear footing, socially speaking. A more formal introduction would be on the following lines: "Mrs. A. begs to introduce her friend Mrs. B. to Mrs. D. She has asked her to do this as she intends remaining some time at X., and is unacquainted with any of the residents of the place. Mrs. B. is a connection of Mrs. C. Mrs. A. met her in Scotland last year when staying with Mrs. C." It goes without saying the influence these introductions would exercise on behalf of the bearers, but each would be written in strict accordance with the situation, as people, when introducing by letter, are most careful to keep to the strict letter of the law—the actual knowledge they possess of those they introduce.

Introductions on visiting cards are still more formal. "To introduce Mrs. B." is written on the top of Mrs. A.'s visiting card, and left in person by the one to whom it is given.

Letters of introduction should always be personally left on those to whom they are addressed, with the visiting cards of the bearers and the temporary address upon them.

Intimate friends give letters of introduction with the envelopes unclosed, to be fastened before being presented; others close them in the first instance.

WEDDING ETIQUETTE.

The choice of bridesmaids is a first consideration. We have been asked, "What is a fashionable number?" To this we can only say that there is no actual fashion in any particular number. When a bride intends to have a smart wedding then comes the opportunity for asking her young relatives and those of the bridegroom to be bridesmaids. If there are many on both sides, girl friends are seldom included in the list, for, although there is no seal of fashion in any given number, yet it is understood that "twelve" is the outside one. Even for a smart wedding eight is a very usual number, also six, and for a quiet wedding four or two, as may be preferred. Odd numbers are often chosen—there is no prejudice against them. Thus a bride has nine, seven, five, or three, according to choice.

Of late it has become a fashion in weddings to have children for bridesmaids—nieces of the bride or bridegroom—either a bevy of children, or two or three little girls, amongst the grown-up young ladies.

♣ ♣ ♣

ITEMS FOR TRIMMINGS.

The best dressmakers are always very particular as to the materials which they use in their work. The silk to be used is one of the most important points to be considered, but it should be an easy one to decide, for all up-to-date stores sell, and all intelligent dressmakers buy, Corticelli Spool Silk. "Corticelli" is a silk which embodies in an unusual degree all those qualities which go to make up a perfect sewing silk.

* * *

The prophecy that this was to be a great trimming season is being abundantly verified. Fancy braids of all descriptions are seen in profusion. As their appearance is necessarily somewhat heavy, some models are seen with the braid trimmings divided by very narrow satin ribbon, in either black or white, black generally being preferred. The superior quality of the "Corticelli" Braids has made them a favorite with the best dressmakers. They are made in silk, worsted, and mohair, and come in all colors. The Corticelli "Crescent" Binding Braid is superior to all others for use on the bottom of skirts, and will be found very durable. The merest glance at the fashion publications cannot fail to impress one with the fact that stitchings and strappings are to be used extensively. Most dressmakers are already familiar with Corticelli Stitching Silk, a silk which is superior to all others for the particular class of work for which it is made. It is of special spin and twist, and comes in shades to match the most fashionable dress-goods. Corticelli Stitching Silk, size "D," never fails to impart the much-desired "finish" to a tailor-made suit.

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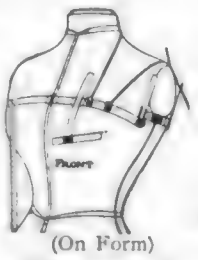

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OUR WORK TABLE

SOME SUMMER SHIRT WAISTS.

THOSE who prophesied that the day of costume embroidery was near its close, have been proved such false prophets that no one now ventures to say that it has yet reached its noonday fulness. It would seem that there could be no further increase, but who shall say?

As the spring designs appear there is, however, one change apparent to the observer. This is not in the quantity of needle work lavished upon materials in general, but in the suitability of the work to the particular material upon which it is carried out. This is an encouraging feature, and one which will admit of further progress in the same direction.

The lover of needlework, as well as the designer, desires greatly that the proportionate value of work and material should be kept in mind, and this value should be taken into consideration as much upon the simplest shirt-waist as upon the most elaborate costume. This implies no iron-clad rule as to design and material, for the same design can often be carried out quite suitably on different materials by varying the method of its working, and omitting or adding to its details.

SHIRT WAIST NO. LN2402, BLUE LINEN WITH DESIGN EMBROIDERED IN WHITE CORTICELLI MOUNTMELLICK EMBROIDERY SILK.
Perforated pattern, 45 cents.

The first illustration (No. LN2400), for example, is capable of development in other than the method here shown, if one is not going to use fine linen for the simple waist, or does not care thus to employ the time necessary for the long, curved lines of open embroidery. On either coarser or softer material each line might be defined by two parallel lines of Outline stitch in the chosen color, with a line either of French knots or small spots in black Corticelli Filo Silk between them; the distance between the parallel lines, of course, depending upon the selection.

Either method would serve the purpose of bringing into relief the large, drooping leaves which, with their stems, could then be outlined and veined in white in the simplest manner possible. On white lawn or batiste, fine beading might be substituted for the curving lines, and pale-green ribbon threaded through it would be in keeping with leaves outlined and partially covered with a network of the same shade of green.

While it is true that the original design, as here presented on fine linen of clear rose pink, is not one in which a vast amount of work can be employed, it will readily be seen that the above methods are as suitable for other materials as are the finely worked eyelets which form lines on the linen. Often it is well for the embroiderer, when weighing the merits of different designs, to consider the different methods which may be employed in their carrying out, before laying aside those in which the methods only are not in accordance with her views.

To return to the one before us: the leaves are edged with long and short buttonholing, and veined in Outline stitch. Corticelli Mountmellick Embroidery Silk, size F, is used, and after the veining is completed one-half of each leaf is covered in Honeycomb stitch with the same silk. The stems are worked in Satin stitch with white Corticelli Twisted Embroidery Silk.

In No. LN2402 the work is in white cotton, the material being dull-blue chambray. Satin stitch alone is employed, even to the veining of the petal-like forms. Where narrow spaces are to be covered, many needleworkers have found with what ease and comparative swiftness this stitch can be used, and how especially suited it is to the connecting lines of the most simple design.

On the heavier cottons or linens, Corticelli Mountmellick Embroidery Silk could be used, and, for the conservative workers, who never attempt any form of Satin stitch out of a frame, buttonholing and outline, with French knots for the spots, could be substituted for the method here shown.

NO. LN2406. FANCY STOCK OF CREAM LOUISINE COMBINED WITH BLACK VELVET RIBBON.
Perforated pattern, 25 cents.

Turning, now, to the accessories of dress, we find one of the new stocks (No. LN2405) conveniently adapted to summer wear. It is of fine white mousseline, embroidered with violet and white Corticelli Filo Silk.

Full embroidery is given to the leaf forms in Corticelli 655, and the feathery forms beneath the leaves are worked in diverging lines of Chain stitch in white Filo, with each line tipped with a French knot in Corticelli Filo silk, pale violet, No. 651. Across the bottom the French knots are omitted, the lines of white Filo being merged in long and short buttonholing of the pale shade of violet, matching the ribbons.

The front is quite straight before it is knotted on itself. Like many of the new stocks, this is to be worn over a featherbone collar, and it can be laundered as easily as a handkerchief. The novelty of its cut, and, incidentally, its economy of material, are apparent. The extra fulness is gathered under the ribbons.

LN2406 shows a stock of cream Louisine with Brier stitching of black Corticelli Filo Silk. Two lengths of black velvet ribbon are threaded through the buttonholed eyelets and tied in a knot (which includes another length of velvet doubled in the middle) just below the stock front.

When these four ends are again knotted, a shorter piece, also doubled in the middle, is included; after which each end is gathered on one side for about five inches and drawn up to a full little rosette. White silk, with stitching and velvet to match the costume, could be substituted for cream, and colored silk, with the Brier stitching in Corticelli Mountmellick Embroidery Silk and with the long ends in soft white ribbon, would also prove effective. Perforated patterns of these various designs can be supplied at prices quoted under each illustration.

SHIRT WAIST NO. LN2400. EMBROIDERED IN BLACK AND WHITE ON BLUE LINEN.
Perforated pattern, 45 cents.

Slippers worked in jewel fashion (quite an old revival) are novelties in embroidery. One should be able to get it traced at any reliable art depot, or any needlework department would supply it. For a gentleman's slipper, it is carried out in the old-fashioned "tent-stitch," with the very finest tapestry wool, on fine single thread canvas. The ground should be black, with the outline of the pattern imitating the setting of jewels, while the filigree work is in two good shades of gold. The jewels are to be worked so as to express their facet cutting—dark green, ruby, or amethyst at the base, shading up to lighter tones of the same colors. The colors may be arranged as fancy dictates, any variety of stones being represented. Though somewhat difficult of accomplishment, the slipper worked in the old jewel pattern is very quaint. Cookery-book covers make pretty gifts for the housewife. One on blue linen has a hanging pheasant, ribs of beef, and a fish, with this old saw, "Variety is the spice of life"; another, somewhat less suggestive, is fashioned of green linen, with a crock slung to a gipsy tripod, and above the design is the legend, "The man at the wheel must have a good meal." On dark brown linen the old quotation (adapted to its needs, certainly), "Age will not wither nor custom stale our infinite variety," is surrounded by green peas, tomatoes, carrots, and a head of celery. Any appropriate vegetable may be used.

NO. LN2405. FANCY STOCK OF WHITE MOUSSELINE EMBROIDERED WITH VIOLET AND WHITE FILO SILK.
Perforated pattern, 25 cents.

THE PENALTY FOR PERJURY.

(Continued from page 35.)

is that dark drive under the trees; and—well, you can't blame a man; she is so adorable. I—I suppose he will kiss her, too—see what you have done, Guy—how clumsy you are—upset the claret on the salad! What is the matter with you? Well, if you aren't crazy! Look here?" She heaved a dolorous sigh, holding out something white and stained with many discolorations.

"What is it?" he asked vaguely.

"Oh, nothing, of course. You only wrapped up the luncheon in the carriage robe and left out the tablecloth to put over our skirts. Never mind; it won't make the slightest difference. It's only potato salad and bits of deviled eggs. Our piqué skirts can't hurt it very much."

Eversham pulled himself guiltily together. He climbed into the seat as Mrs. Loring took the reins, and lashed the whip in the air with an admirable masculine turn of the wrist.

"That's the way I manage them," she declared with an emphatic nod of her head.

"What——?"

"Men. If I were Nell Gregory I would not let such an insufferable bore as Jack Tracy make love to me. I—I would take—you."

"Me?" Eversham felt his heart leap to his throat; then he sank back against the cushioned seat with an easy laugh.

"That's just the difference in women," Mrs. Loring went on. "But, well—of course she must love him, and the argument's ended. You can't reason with a woman's love."

"Well?" he interrogated, feeling some speech incumbent upon him.

"If I were a man," she said, watching him from under her long lashes, "a nice, good man like you—who had never been in love before and therefore had an inexhaustible treasure to offer her—why, I wouldn't stand aside for any other man in the world, Prince or Maharaja."

"Don't put me on a pedestal," he interposed; "I admit that I have some vices."

"Nobody's listening," she retorted, "and you know I used it only for euphony. I am serious. If I were Nell it would not take me a second to decide. Why, there is no comparison between you."

"What would you do?" he asked eagerly.

"I'd let you propose to me at once."

"Very well, then, Mrs. Loring, will you marry me? I failed to fall into the clever little trap you set for me, by foiling Tracy against me in trying to win Miss Gregory's affection; it was that that really prejudiced me against the girl. You failed to make allowances for my own feelings in the matter, and the possibility of my falling in love with you."

"Oh," Mrs. Loring cried nervously. The horses were picking their way of their own accord under her hands.

"Now, what are you going to do?" He seized her wrists firmly in his iron grasp; she had never seen him in such intensity before, and she rather enjoyed being forced into the figurative corner.

"I don't know what to do—with you," she said confusedly.

"I do." He tightened his grasp. "You have certainly bungled in this affair; you need a masculine element infused into your schemes for the welfare of humanity. Besides, Bijou has had no discipline whatever; any dog that steals into a cake box as I found him yesterday needs a master. Let me try it, will you, sweet?"

Mrs. Loring's fair face grew radiantly pink; at least what brief view of it that was exposed to Eversham's eager eyes was rosy, and the tip of her little ear was as daintily suffused as the surface of a sea-shell.

She made a great show of bestowing her attention on the dog, that reposed on a velvet embroidered cushion between them.

"What do you say, Bijou?" she asked, to conceal her agitation.

Bijou was only a canine, a mass of fluffy white hair and blue ribbons and bells, but he did a very clever thing. Whatever ulterior motive induced it, whether a desire for chocolate or whipped cream, he promptly barked.

And any other man would have misconstrued it, but Eversham understood.

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AN ANECDOTE OF A SLEEPING CAR.

A friend once told me an amusing little story *á propos* of American sleeping cars.

He had been prospecting for a mine somewhere in the regions of Alaska, and, being particularly anxious to get back to New York quickly, had ridden straight on for twenty-four hours, and arrived at the station absolutely worn out and weary, and, as he described it, "more than filthy." His riding boots were mud-bespattered; his clothes were torn; his beard uncut; "I suppose I looked a regular ruffian," he laughingly said. The only berth left was an "upper." Thoroughly done up, he scrambled to the regions above, and prepared the best way he could for the night. Shortly afterwards he heard a great altercation below. Apparently a lady had the lower berth, and she was confiding her woes to the conductor. Could she not change her berth?

"No, it was impossible; every berth was engaged.

Could the porter do nothing for her?

"No," he regretted he could not, and, after a great deal of conversation, the irate lady had to compose herself for the night.

The next morning early my friend, having recovered from his fatigue, crept out to the men's lavatory at one end of the car, unpacked his Gladstone, shaved, cleaned, tidied himself generally, and prepared for some fun.

When the beds had been packed away, with that wonderful dexterity for which the black gentlemen are famous, his seat was, naturally, opposite the lady whose berth had been under his at night. He sat down, took out a book, and began to read. She had gone to the ladies' room at the other end of the car to complete her toilet before going to the breakfast car which accompanies most trains. After a little while she returned and sat in her seat opposite my friend. They had been thus for some time when a conversation began, and she shortly confided her woes to him.

"It is awful," she said. "Last night, would you believe it, a regular navvy came into the car, all covered with mud and dirt—a common miner in fact—and he got into the berth above mine. Imagine the horror of knowing anything so dreadful was just above you!"

"I quite sympathize with you," said the gentleman; "it is very strange that they don't arrange things differently."

"I never slept a wink," the lady said. "I was quite prepared for him to come down and cut my throat in the night, and I was expecting a strange hand would appear to try and get hold of my watch or purse. Indeed, I have been perfectly miserable all night."

He condoled with her: she aired her woes, and afterwards, towards evening, when they had become excellent friends, he asked her what arrangements she had made for the night.

"Oh, I have managed to change my berth," she said, gleefully. "I could not possibly allow such a dreadful thing to happen again."

"Would you know the man, if you saw him?" he asked.

"Certainly; for I never saw so disreputable looking a villain."

"Was he at all like me?" asked my friend.

"Oh, dear no," she sweetly replied; "not in the least."

"Strange!" he said; "for I am the man!"

Collapse of the lady! However, they traveled together for a couple of days more, and when they arrived in New York had become such excellent friends that he took her out to dinner one night; she invited him to lunch another day, and, if things go on as they are doing, the story may end "and they were happy ever more." Such are the vagaries of ordinary traveling in America; nothing more luxurious than a private car, with its drawing-room, dining-room, bedrooms, butler, and cook exists anywhere. Verily, a palace on wheels.

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ALL ABOUT MUSHROOMS.

Where They Grow, How They Look and How to Cook Them.

THERE are few more useful or more delicious members of the vegetable kingdom than the common mushroom which grows in short grass throughout all the temperate regions of the world. Many edible fungi depend upon minute and often obscure botanical characteristics for their determination, and may readily be confounded with worthless or poisonous species. Such is not the case with the real mushroom, for although several species of "agaricus" somewhat closely resemble it in form and color, yet the true mushroom, if round and freshly gathered, may be distinguished from all other fungi with the greatest ease. It almost invariably grows in rich, open, breezy pastures, in places where the grass is kept short by the grazing of horses, herds and flocks. It never, as a rule, grows in meadows, although it is commonly called the meadow mushroom. It never grows in wet, boggy places, or on or about stumps of trees. The best, the true and the common variety of our tables is the product of short, upland, wind-swept pastures. A true mushroom is never of large size, its cap rarely exceeding five inches in diameter. To summarize the characteristics of a true mushroom: it grows only in pastures; it is of small size, dry and of unchangeable flesh; the cap has a frill, the gills are free from the stem, the spores are brown-black or deep purple in color, and the stem solid, or slightly pithy. When all these characteristics are noticed no other mushroom-like fungus can be confounded with it. In olden times they had many poetical names for this edible, such as "voluptuous poison," "lethal luxury," etc. The Roman emperors called them "a dish for the gods," for they had poisoned Tiberius and Claudius, also Pope Clement VII and Charles VI, as the autopsies clearly proved. At the best the digesting of them is slow; they are very luscious and contain but little nourishment. Those grown artificially are easier of digestion and less injurious, yet while cooking them it is always advisable to use a silver spoon; and if it should show a black tinge, or black spots, the vegetable should be thrown away, as there are poisonous fungi mixed with it. Of late years our markets have been amply supplied with fresh mushrooms; but they are so expensive that they are only within the reach of the rich. Yet even a dollar and a half per pound, which is often asked for them, does not seem too much if we consider the trouble, care and expense of cultivation. It is a fact that they may be grown in cellars, sheds, hotbeds, etc., as they require no light. In Italy and France almost every house has a mushroom bed in its cellar; they grow well and are prolific, as the cool, moist atmosphere and uniform temperature of a cellar are more suited to their growth than beds above ground. Of course these cellars have no furnaces or heaters, and are quite deep. The proper time to start such a bed is during August; then the first crop can be gathered in December. It requires fully four months to develop them. At first they need constant care and supervision; but after the first crop they yield handsomely and so continue the whole winter.

To Dry Mushrooms.

Select medium-sized mushrooms, clean well, but do not wash. String on threads and hang either in the sun or in a slow oven to dry. When dried, put them in glass jars, tightly closed, and keep them in a dry closet. These dried mushrooms are very economical, and can be used for all ragouts, soups and sauces. It is only necessary to soak them in hot water for about an hour before using them.

Mushroom Sauce.

To make a boat of sauce for fish, poultry or steak, put a piece of butter the size of an egg into a stew-pan and melt it, stirring in it a tablespoonful of flour until smooth. Then add two tablespoonfuls of the essence of mushrooms and gradually half a pint of broth or hot water. Allow this to simmer gently over a slow fire for half an hour. Skim, strain and serve hot.

Mushrooms Stewed.

If gathered fresh, let the mushrooms lie in salt and water about one hour, then put them in a stew-pan, cover with water, and let them cook for two hours gently. Dress them with cream, butter and flour, as oysters, and season to taste.

Mushrooms Fried.

Peel the mushrooms, put in hot butter and let them cook thoroughly and quickly; too much cooking toughens them. Season with pepper and salt and serve hot on buttered toast. A teaspoonful of wine or vinegar on each mushroom adds to the flavor.

Baked Mushrooms.

Place some large, flat mushrooms, nicely cleaned and trimmed, on thin slices of well-buttered toast, with a little butter and a snuff of pepper and salt on each one. Lay them on a baking tray and cover them carefully. Heap hot ashes upon the cover, and let them bake on the back of the range for about twenty minutes. They can be baked in the oven also, but the former method is preferable. Serve on a hot dish, pouring over them the gravy that will have gathered.

Broiled Mushrooms.

Choose the largest sort of mushrooms, lay them on a small gridiron over bright coals, the stalk upward, broil quickly and serve with butter, pepper and salt, dredged over them while hot.

Fricassee of Mushrooms.

After picking, let the mushrooms stand for two hours. Then peel them, cut the larger ones in half and throw them in a dish of cold water in which a dash of vinegar has been poured (this keeps them from getting tough). Let them stand a few minutes while the sauce is making. Melt in a saucepan a good-sized lump of butter and a tablespoonful of vinegar, a little salt, some nutmeg, finely minced parsley and a small white onion grated; boil all together. Dry the mushrooms, pour them in and allow them to boil slowly. The mushrooms draw a good deal of water, therefore when cooked take them out with a skimmer, and thicken the sauce with the well-beaten yolks of two eggs. Serve hot on toast or in rolls hollowed out, or in middle of a dish with plain macaroni all around them.

Escalloped Fish.

Have ready a thoroughly cooked fish. Pour two cupfuls of bread crumbs into a deep dish and then a layer of fish, and continue alternate layers until the dish is full. Cover with bread crumbs and bake half an hour. Serve a nice tomato sauce or egg sauce with it. This quantity requires a dish holding a little more than two quarts.

* * *

A FEW SAUCES.

Cream Sauce.

Bring a pint of milk to a boil. Drop two slices of onion into the milk when cold and remove them when it becomes hot. Rub a large tablespoonful of flour with a tablespoonful of butter until smooth, then add a small quantity of hot milk; stir until thin enough to put in the remainder of the hot milk. Boil it all together, salt and pepper to taste. To make the sauce a little piquant, add the juice of half a lemon or a tablespoonful of good vinegar.

Tartare Sauce.

Mix in a bowl one tablespoonful of vinegar, one tablespoonful of Worcestershire sauce, one teaspoonful of lemon juice and a saltspoonful of salt; heat this over hot water. Brown a quarter of a pound of butter in a small frying-pan, strain into the other other mixture and serve hot.

Ham Omelet.

The success of an omelet depends a great deal on the pan, which must be thoroughly clean and free from moisture. If possible, have a sheet-iron pan for this purpose. Before putting it over the fire throw into it a teaspoonful of salt, and with a piece of brown paper rub the pan thoroughly. Turn out the salt and dust the pan. Place in the pan one tablespoonful of good butter and let it stand on the back part of the stove where it will melt without browning. Break four whole eggs into a bowl and beat vigorously; add four tablespoonfuls of warm water, a dash of pepper and salt, a piece of butter as large as a walnut; mix, and when the butter begins to crackle pour in the eggs. In a moment the egg nearest the heat will be congealed; with the knife lift the crust, allowing the soft portion to run underneath. Shake the pan, lift again, and do this until the omelet is light. Take the omelet from the fire, fold it over on a hot platter, and serve. This is called a plain omelet, and from it all the other omelets bearing the names of their flavoring come, such as ham omelet, tomato omelet, chicken omelet, cheese omelet, etc. The ham must be chopped very fine, say a cupful; mix in a generous piece of butter, moisten with mushroom catsup and some pepper, and either mix this in with the ometlet or fill it when it is folded over.

CAPE OF GOOD HOPE.

By W. PETT RIDGE.

FEW of us wear the same garments continuously—the modern tendency is said to be rather to the other extreme—and it is natural that the cape of good hope should not be always on our shoulders. Apparently there is not a sufficient number of these garments to go round, for optimism never affects all the world at the same time; even in a household it is sometimes found that, when mother is cheerful, father invariably retires into gloom, thus preserving the methods of the old-fashioned weather toys of very early childhood. But if everybody were always bright and hopeful these characteristics would no longer be looked upon as estimable, and the conclusion one comes to is the conclusion that most critics reach in the end, namely, that, considering the hurry, the world was made nearly as well as we ourselves could have made it. One of Mr. Barrie's characters remarks that an optimist is a lazy man (which, by the bye, is a rather lazy sort of epigram). Certainly, against the man who fusses about prophesying disaster the charge of indolence cannot, unfortunately, be brought. The pessimist gets a great reputation for prescience, because, if his dismal forebodings are not realized in fact, no one feels inclined to blame him, and if, by chance, they do occur, he takes every means of proclaiming his amazing powers of foresight; the Old Moores of the world only need doggedness and longevity, and the law of chances makes it likely that they will be right some day. Thus it is that a name is earned for industry. As a matter of fact, most men select the rôle which is the easiest for them to play, and if the pessimist is to have special credit for accepting the part natural to him, then Mr. George Alexander must be praised for not appearing in Drury Lane pantomime.

Ambition so often goes hand in hand with hopefulness that the optimist cannot be fairly charged with slothfulness. No man would waste time in dreaming dreams if he thought it were quite impossible they should ever come true. Young men reading industriously for the bar remind themselves that the Lord Chancellorship must some day become vacant; pupils at the Slade School are comforted by the thought that presidents of the Royal Academy do not live for ever; the youngest medical students go sometimes to see if there are any houses to let in Harley Street. The statement that it is love that makes the world go round has been proved, by scientific men, to be fallacious; they would have more difficulty in contesting the argument that it is hope that makes the world go on. Those dismal processions that went about London some weeks ago were made up of men who had decided that they could do nothing but fetch and carry; who had no skill of any special trade, and a period having arrived when no one wanted anything fetched and there was nothing to be carried, they found themselves ready to do nothing but walk. Herein lies the terrible defect that enables recruiting for the army of desolates to go on year after year; this lack of ambition to rise in the world; this absence of desire to go up. The Englishman too often has this empty space in his mind. Every Polish Jew who lands at the London docks, and prepares to help his compatriots in occupying Whitechapel and Spitalfields, feels himself a potential inhabitant of Park Lane, and towards this objective he is ever working from the first day of his arrival; he makes his way in that direction by stepping over the unambitious Englishman. I admire the good temper of the Londoners in grey surroundings, and encouragement should be given to any scheme that gives them practice for laughter, but I do sometimes wish they were not quite so contented. Society exists, as someone has pointed out, on the resignation of the poor; it is a good quality, and it has its advantages, but anyone going about the dull, monotonous streets of, say, Canning Town, must feel that this resignation is too nearly allied to hopelessness. The difficulty is whether to select for remedy a hatpin or an earthquake.

Bachelors are notorious experts (in their own opinion) on the bringing up of children, and that is why I dare to suggest that youngsters should always be allowed to be enthusiastic about something. Unless they acquire the habit in early youth, they will never get it later on, and the grown-up person without enthusiasm is so useless as to deserve the scorn of the buyer in the mechanical toy department at the Army and Navy Stores. By learning to ride a hobby well in the days of youth they are preparing themselves for the more important steeplechases later on. It comes in the scheme of training which they have to undergo. The boy who plays at school, and endures the disappointment of not getting the highest average in batting and finds that it is not cricket to show bad temper, is learning to play off his own bat in the greater game of life, and to take more momentous failures without being discouraged. But keep them young, all the same, whilst you can; they will be grown up a long, long time. Parents watch anxiously for a hint of the bending of the mind; the child says in an unguarded moment:

Twinkle, twinkle, little star,
How I wonder what you are!

and the mother remarks triumphantly, "Believe me or not, just as you like, but that boy is going to be an astronomer!" A small girl gives an imitation of an aunt on the mother's side, and the father tells his friends, on the way to the City the next morning, that he, for one, has no old-fashioned prejudice against the stage, An infant ejaculates "puff, puff!" and the parents make inquiries to see how much is paid a year to the locomotive superintendent of the Northwestern Railway. I should be inclined to argue that few of the talents show themselves early—music is a notable exception. In writing, certainly, there is but little good work done under the age of twenty-five, for a man or woman needs to spend nigh upon half a lifetime in observation and discovery; the best notes are made when one makes no notes at all, but just allows impressions to come without effort. But whatever the trip, it is as well to have a definite destination, and, whilst paying a due regard to signals, to make no stop suggested by indolence or dictated by moodiness. There is a luggage train in America which starts out with no instruction but to go where it thinks it will; it has no time-table, and if it hears of a chance of picking up trucks away on any branch line, it goes off in that direction; it gets shunted out of the way for the sake of any other train, and it pursues this tramp-like existence until it is time to go home. This is the life to be avoided. The pity is that it is only when the journey is nearly completed that one begins to learn how to travel.

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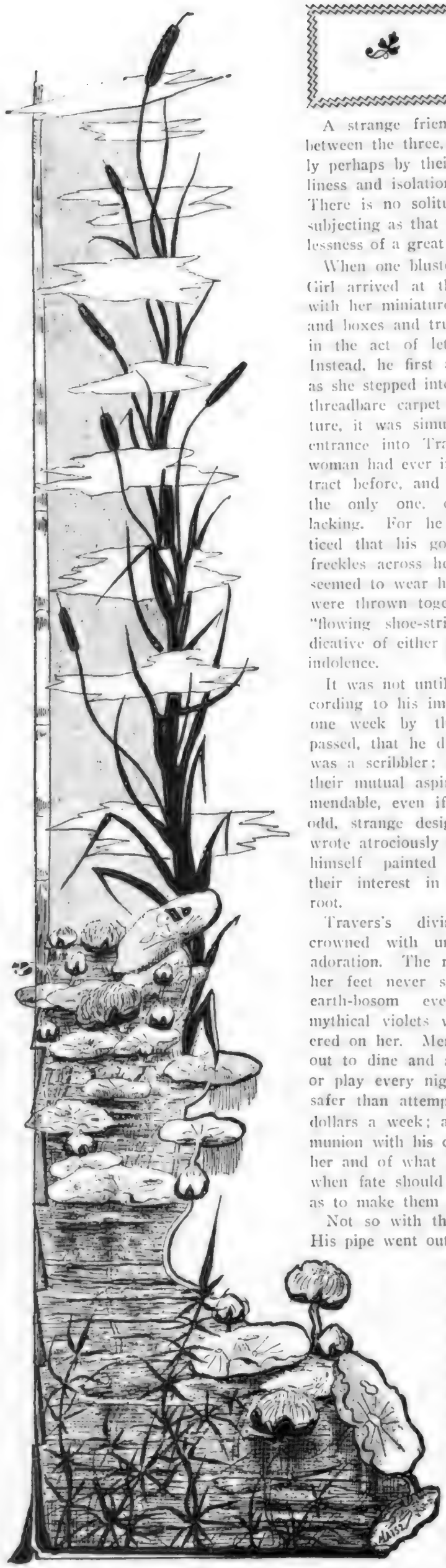

"FRIENDS,"

By MARION GREGORY.

A strange friendship had grown between the three, augmented greatly perhaps by their individual loneliness and isolation from home ties. There is no solitude so thoroughly subjecting as that born of the heartlessness of a great city.

When one blustering morning the Girl arrived at the boarding-house with her miniature household goods and boxes and trunks, Travers was in the act of letting himself out. Instead, he first admitted her, and as she stepped into the hall with its threadbare carpet and dingy furniture, it was simultaneous with her entrance into Travers's heart. No woman had ever invaded that virgin tract before, and by dint of being the only one, comparisons were lacking. For he would have noticed that his goddess had a few freckles across her little nose, and seemed to wear her gown as if she were thrown together in a sort of "flowing shoe-string" fashion, indicative of either genius or extreme indolence.

It was not until a long time (according to his impatience, and only one week by the calendar) had passed, that he discovered that she was a scribbler; and since at least their mutual aspirations were commendable, even if Bailey did make odd, strange designs, and the Girl wrote atrociously bad stories and he himself painted veritable daubs, their interest in each other took root.

Travers's divinity was daily crowned with unspoken vows of adoration. The roses he placed at her feet never saw the bush; no earth-bosom ever nurtured the mythical violets which were showered on her. Mentally he took her out to dine and after to the opera or play every night. It was much safer than attempting it on twelve dollars a week; and in silent communion with his cigar he dreamt of her and of what he would first say when fate should be so considerate as to make them acquainted.

Not so with the practical Bailey. His pipe went out when he thought of her. Instead of endeavoring to conceal his increasing affection, he embraced every opportunity to let her know it. Chesterfield would have retreated hastily before him in graceful acknowledgment of his defeat. An accident of fate always seemed to put him at the door just as she was fumbling with her key at the lock. Some accidents are not accidental; they are a deliberation of Providence. Still, one cannot take advantage of a girl's friendly "thank you" and raise his hat to her thereafter for it; and hope and expectancy began to die down in the hearts of the two men lest they were doomed never to be introduced to her.

Fate, however, pends on trivialities. Travers found one morning that the Girl had been put into the chair next his at the table. She asked him for the salt and was surprised at the simple request to see his usually austere countenance become radiant and transfixed with joy. She glanced over her shoulder to discover some cause. Bailey, gloomy and envious at a table in the rear, was looking hastily at his plate. Of course the compliment was dubious, since there was no one else at the table but Travers, but it was a triumph for him. It is a mighty stride from salt to books, but in some miraculous manner Travers jumped it, and was unaware that he had salted his coffee and put powdered sugar on his bacon and eggs.

There cannot possibly be any similarity between salt and books, unless it is in an occasional dryness, and, realizing the threatened exhaustion of his subject, Travers jumped again and found himself discussing airily Mars and its natives, and gave out unreservedly his views on political questions which were sufficiently harmless so as not to inculpate him did she ever betray the confidence.

He was magnanimous in his good fortune, and at once introduced Bailey, who profited by the strides of his friend's acquaintance and immediately began on personalities. He did not intend to wade through any salt beds, or ascend to Mars. There were too many good things of life on earth to talk about—herself and himself.

It began that way. And the way led them on to a friendly foundation of jolly fellowship and *bon camaraderie*. Her sex did not preclude her sharing their confidences. They each carried a scar of some sort or another, the result of an unexpected blow from friends or foes, and it grew to be their nightly habit to meet in the Girl's den, where the walls were concealed with indescribably out-of-proportion sketches that she had done herself, and under the rosy glow of a pink lamp-shade parade their daily griefs. Travers demurred about showing his wounds off under a pink light.

"It makes them look almost pretty," he had said. "I'm liable to forget how they hurt and go out and get some more of the same kind."

"Show your philosophy," scoffed the Girl. "Not everybody can afford a grief, whether it is a pink or blue one. Grief is our only luxury. Only, one can try to be economical, at least. There's no use in being extravagant."

Bailey, wise in a confession that he would not make, would puff carelessly at his pipe, imagining its warm stem was her little firm wrist—and invest her with rarer charms while his pipe went out.

One evening the three made an engagement together to go to the play. But the niggard fate intervened by compelling Bailey's attendance at the office that evening over some accounts and Travers was left to enjoy the *tête-á-tête*. "I'm sorry the Boy is not with us to-night," the Girl remarked; it was so they had dubbed the younger man, because of his sanguineness.

"Did you see him this morning before he went out?" asked Travers, suspiciously, with a trace of jealousy in his voice.

"Some one told me—the only message I received from him was second hand, through you," she explained elaborately. Travers drew in his breath slowly, ashamed of his emotion. The florists' windows they were passing were an exquisite blur of pink heather and lilies-of-the-valley. One bunch alone represented half of his income almost. Another mythical bouquet was laid at her feet in silence.

The glitter of the fashionable cafés made the broad street as light as day. Here, at each in turn, he had taken her, mentally, to little suppers that would disturb an epicurean's peace of mind. Cognizant of his empty pockets, as usual he had to pass them. At the divergency of his intentions and his actions he sighed.

"What now?" the Girl asked sympathetically. "Another scar?"

"There isn't a spot big enough left for one," he growled under his breath. "I'm only worrying again, that's all."

"You have such awful vices," she complained sarcastically. "What can it be now? You've run through the category of griefs already—I don't see what can possibly be left for you to have; last week you were snubbed by a rich girl you used to go with—when you were rich. Number two, you had to pay a quarter more for laundry because you did not reverse your cuffs. Then some one with blue eyes refused to take an introduction to you; your employer reprimanded you for smoking during office hours; a relative was taken sick; the only invitation you

ceived out for dinner was recalled on account of a death some place. Those are the deepest griefs I ever heard of. What style and color is his one now?"

He glanced at the brilliantly lit streets, the wan faded moon set high in the sky above, and back to the earth eagerly—at her. "I was just thinking how I had wasted my life," he said quietly. "I am so confoundedly lazy; so indolent. I wish I had some of the Boy's vulgar ambition. You like ambition, you know—I heard you say so once. I worry because I haven't that. And then, I worry—for you."

"Goodness Gracious!" she cried inelegantly. "I've enough of my own, thank you. Just keep it, please." In her unconscious friendliness, she misunderstood him. She never would understand him.

"I hate to think of you here all alone, without your family, in a big, cold, discouraging place like this. You ought to be at home—in a home of your own, with a husband who adores you. You would make an adorable queen——" he stopped, the words on the tip of his tongue, aghast. Her face grew suddenly scarlet. She thought of all those nights after he and Bailey had left; in the grim darkness of the night, when there were no eyes but her own to see—and cry over—her griefs, she had taken them stealthily out and caressed them until the chill grey hours of dawn would remind her that they were to be buried for another day. In the recital of their own woes, they never seemed to think that she needed their sympathy too. She had so much to give them that it never recurred to either that the gift was in turn coveted by her. Should she tell him now—or wait? Pity for herself protested.

"Crowns are so heavy," she tried to say lightly, but her voice trembled.

They had no sooner reached the house than Bailey, tired after a tedious evening of it, came in and threw himself as usual full length on the couch on his favorite poster pillow and puffed his pipe in silent content.

"Don't suppose you wasted a thought on me to-night?" he ventured, his eyes on the Girl.

"I never waste a thought," she corrected him mildly. "We thought of you."

"Not I," laughed Travers, contemptuously. "I have others to think of, my boy. I was glad you were out of the way. You never give a fellow a show when you're here."

"Thanks. I will try to remember to stay away hereafter," Bailey said shortly.

"Don't," the Girl said peculiarly. "I am going myself."

"Don't talk like that," Bailey cried. "Here I have had a hard day of it, and had to give up being with you without a word—I'm not talking to you, Travers, by the way—and then I come home to have you say cruel things to me. You two have been together all day, too, I suppose?" It was not intended for a question, but it twisted into one under his tone. Travers leisurely picked up a paper and scanned the columns.

"We strolled down the avenue after the play and——" the Girl began.

"Here," called Travers. "Don't tell him everything. I protest."

"I guess she will tell me!" There was a gleam in the Boy's eyes, half mirthful, half anger. The Girl raised her face toward him and made a pretty moué of her red lips.

"That's dangerous," he said, holding her wavering eyes with his eager ones. Her face reddened. Travers shoved his chair noisily over the floor and arose toward the door.

"I think I'll go," he said, peering out at his room, dark and forbidding, across the hall.

"You had better stay," said Bailey peculiarly, jumping up from the couch. He crossed the room to his side and caught him by the arm. "If you don't," he added under his breath, "I am liable to make a fool of myself." Travers faced him angrily.

"I forbid you to talk of love to her," he cried. The Girl was removed from hearing their words. She had opened the window and the din from the street below loudened the air.

"I have as much right as you," retorted Bailey. "Besides, Travers, that's hardly fair. You have had her all evening. I've been working like a galley slave. Just put yourself in my place awhile. I deserve some honey on the bread and butter I earned to-day. Go to your room. I guess it will at least put you in better humor."

Travers returned to his chair with deliberation and nonchalantly rolled a cigarette.

The window came down in haste with a bang.

"You are both very unkind to me," the Girl said, pouting.

"To—you?" they cried in unison. She nodded her head.

"Why?" thundered Travers. "How? Has Bailey said anything to offend you? I'll thrash him if he doesn't stop——"

"And if I ever hear you teasing her, as you did the other evening, why, I'll trounce you," Bailey shot back.

"Here, shake hands, or I will send you both home," the Girl interposed. They did so perfunctorily.

"Now," she settled herself on a scarlet denim cushion and leaned back comfortably, "I will confide in both of you. If two heads are better than one, surely three must be equal to second sight. I want impartial judgment."

(Continued on page 49.)

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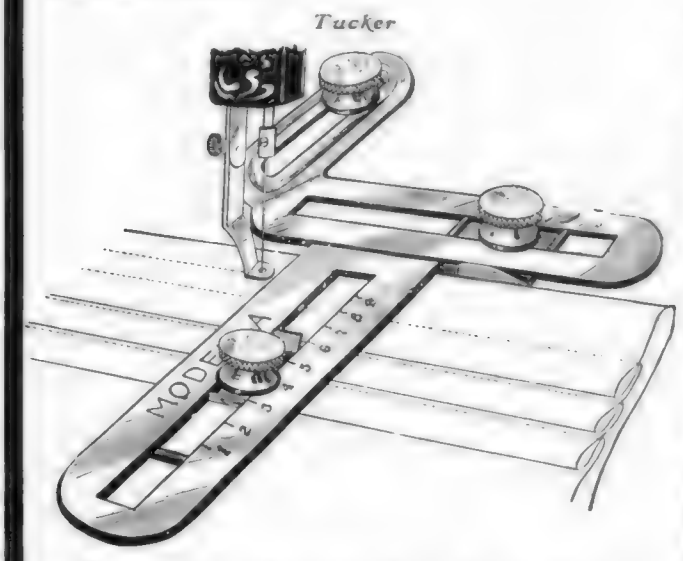

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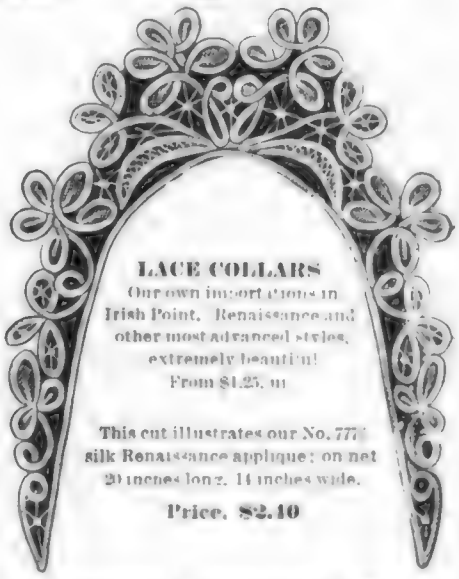

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A Potpourri of Good Dishes.

Fried Chicken, Cream Sauce.

Select a spring chicken, clean it nicely and divide it into four pieces. Put two ounces of butter in a frying-pan and when hot add the chicken, which must be seasoned with salt and pepper and dredged with flour. Fry the chicken to a golden brown; arrange the pieces neatly on a dish, pour the following sauce round them and serve. Dissolve a tablespoonful of flour in a gill of cold milk. Melt carefully an ounce of butter, season to taste; whisk the milk into the butter, and when thick serve around the fried chicken.

Minced Turkey with Poached Egg.

A very appetizing entrée is made of cold roast turkey. Trim off all skin and most of the fat, especially that on the back; pick out the little tit bits in the recesses. Chop up the meat and season with salt and pepper and with two tablespoonfuls of chopped celery and a little grated onion; put it in a pan with a little butter, moisten with a little broth made from the turkey bones and heat thoroughly. Poach one egg for each person; arrange the minced meat on a slice of hot buttered toast, place the poached egg on top and serve on individual entrée plates.

Pickled Oysters.

This recipe is excellent; it costs just half the price they can be bought for; they can be kept fresh in a cold, dark place, or away back in the refrigerator for at least three weeks. They are nice to serve for Sunday night's tea:

Take one hundred large oysters, put them with their juice into a clean glazed saucepan, salt them to taste, heat very slowly until the oysters are very hot, not boiling. Take them out very carefully with a perforated skimmer and set them aside to cool. Then add to the oyster liquor one pint of good white wine vinegar, one dozen blades of mace, two dozen of whole cloves, two dozen of whole black pepper, one dozen of small red peppers, or one large one broken in bits. Boil it up well, and when the oysters are cold, pour the boiling liquid over them. Set aside until the next day. Then put them in small jars of the size requisite for one meal. When a jar is opened it should be used the same day.

Creamed Oysters.

To prepare in the chafing-dish, if so desired, two tablespoonfuls of butter, half a pint of cream, salt, pepper, mace and two bay leaves; let it all boil slowly, sifting in some powdered cracker. Add one quart of oysters, well drained; cook a few minutes and serve on hot, buttered toast.

Creole Oysters.

Put a layer of oysters in a shallow dish and sprinkle well with cracker dust; add bits of butter here and there, salt, pepper, and mustard, some grated onions. Place the oysters in alternate layers, having crumbs and butter on the top. Add the juice of one lemon, and bake in a hot oven.

Pigs in Blankets.

Take three dozen large oysters, place them in a strainer to drain; cut some very thin slices of good fat bacon, lay each oyster on a separate slice of bacon, bring the two ends of the slices of bacon together, completely covering the oyster, and fasten with a small wooden toothpick. Then place all the oysters in a hot frying-pan and cook until the bacon becomes light brown in color. Serve very hot.

To Pickle Fish.

Take any freshly caught fish, clean and scale them, wash and wipe dry. Cut them into slices about three inches thick, put them in a stone jar with some salt, allspice and horse-radish. When the jar is filled with the fish cover with good vinegar and cover tightly. Set the jar in the oven for two hours; but do not let the oven be too hot. Place in a cool place, let it stand for three days, and it will be ready for use. Done in the above way it will keep for six months, and it makes a nice addition to Sunday night's tea.

Spiced Salmon.

Boil a salmon, and after wiping it dry set it to cool. Take half of the water in which it was boiled and add just as much vinegar, one dozen cloves, one dozen small blades of mace, a small piece of nutmeg, one teaspoonful of whole pepper, and the same of allspice. Make it boiling hot, skim it clear, add the size of an egg of butter, pour it hot over the salmon. Set it in a cool place. The next day it is fit to use, and will keep a long time, covered close. A fresh cod is very nice prepared in the same way.

Fresh Mushrooms.

They must have the skin removed from the head and the stem or any little leaf that may be under. Put them at once into cold water and wash them. When put in the stew-pan add some soup and a piece of good butter; stew for a quarter of an hour, well covered. Sprinkle a little cornstarch over them so as to bind the sauce, and salt after they are done. Serve in scooped out fried rolls.

Beets.

Great care must be taken in boiling beets that the blood, so to speak, does not run out, so never use a fork. Cut the tops, leaving quite a piece to them; when soft, peel them, serve with melted butter or any nice made sauce. They are nice dressed with oil and vinegar or pickled. Slice them when cooked, pour vinegar over them, add a peeled onion, a few laurel leaves, a few cloves, a piece of peeled horse-radish and two teaspoonfuls of sugar. Keep in a cool place and serve with cold meats.

Spinach a la Perigole.

Cook the spinach thoroughly. Make nice, thin pancakes, put them on a flat dish, spread the cooked spinach on them and roll up. Paint each pancake with a pastry brush with melted butter; place dish and all in the oven for a few minutes. Serve hot.

Tomato Farcée.

Tomatoes, if to be filled, must be large and just ripe enough. Pour boiling water over them, peel, and cut the top off, so that it forms a lid. Make a farcée of anything that may be in the larder, raw or left-over roast meat, rice, etc. Fill the tomatoes with it, put the lid on and stew in butter. The farcée must be well seasoned, moistened with melted butter, bread crumbs and egg mixed into it. Flavor with mushroom sauce. In the same way cucumbers can be filled; cut in half, the seeds removed, and filled with the farcée, they make quite a nice dish.

Grape Tart a la Pictorial Review.

The grape tart is a novelty, and I named it after our paper. It has been pronounced by experts to be "fit to be put before a king." Puff paste can be used; but the following recipe will be found very good. Put in a bowl half a pound of flour sifted twice; wash a quarter of a pound of good butter and cut it into the flour as small as possible. Then mix in two whole eggs and three ounces of sugar; knead all nicely until the dough is very smooth. Have a tart mould ready buttered, and line it with the paste. Pick nice, ripe, large grapes off the stems and spread them thickly on the paste, and sugar them plentifully. Beat the whites of four eggs to a stiff snow, then mix in one-quarter of a pound of sugar, one quarter of a pound of blanched and pounded almonds; pour this over the grapes and bake in a good oven. Bake until a nice light brown. Should it bake too quickly, place a piece of paper over it while in the oven.

Potato Croquettes.

Boil six large potatoes until soft, peel and mash them and add to them two tablespoonfuls of butter. Beat well, add two raw eggs, two tablespoonfuls of cream and salt and pepper. Dredge the pastry-board with plenty of flour; put the mass on it, and knead it well. Roll long strips, cut each in two-inch pieces; dip in egg and bread crumbs and fry in boiling lard.

DESCRIPTION OF PLATES.

PATTERNS of all garments illustrated in PICTORIAL REVIEW may be obtained only from the AMERICAN FASHION COMPANY, 853 Broadway, New York City, at the prices quoted. Mail orders must be accompanied by cash or postal orders. Also kindly state if lining is wanted.

In ordering patterns from us, two days must be allowed for same, as no sizes are kept in stock, and all patterns are cut to order.

If sizes are not given when ordering, we will send medium size, which is 36 bust and 24 waist.

FIGURE ON COVER PAGE.

Costume of hydrangea-pink crêpe de Chine, with Pompadour waist relieved with white silk muslin and fichu bertha of lace. Shirrings and lace embellish the skirt. Pattern, waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra each.

DESIGNS FOR GOWNS FOR BRIDE AND BRIDESMAID.

(Illustrated on page 4.)

Fig. A279. Bridal toilette of ivory peau de soie, with chemisette of white silk muslin framed by vandykes of Point lace. The skirt is made with a slight train. Veil of "bridal veiling," with wreath of orange blossoms. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A280. Bridesmaid's toilette of white crêpe de Chine, with drop yoke of Luxeuil lace and vest and panel of skirt to match. The skirt shows three shirrings, in novel effect. Fashionable leg-of-mutton sleeves are adopted. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

STYLISH WAISTS IN EMBROIDERED EFFECTS.

(Illustrated on page 6.)

Fig. A300. Waist of white mercerized linen plaited to yoke depth, and fancified by insertions of lace. The sleeve shows lace on the outside. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A301. Waist of white linen embroidered in a lily design and French knots. A fancy stock and cuffs add the finishing touch. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A302. Waist of white linen embroidered in exquisite clusters of grapes and leaves. Tucks take up the fulness to yoke depth. A box-plait is arranged at the centre. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A303. Waist of Nile-green linen embroidered in silk in a charming leaf design. The collar and cuffs are likewise embroidered. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A304. Waist of white linen relieved with clusters of tucks at the top, the fulness pouching out prettily below, where an embroidered design in delicate lavender adds an ornamental touch. Pattern, $1.00. Cut to measure, 50 cents extra.

LINEN GOWNS FOR GENERAL WEAR.

(Illustrated on page 8.)

Fig. A266. Blue linen gown dotted with white, contrasted with white butcher's linen. The Pompadour yoke is an attractive feature, and the sleeves are of recent shaping. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A267. White linen gown embroidered in a beautiful floral device in white. The low, rounding neck of the waist is both girlish and becoming, and the crush belt is of pale green panne ribbon. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A268. Linen gown in reséda green, with effective drop-shoulder yoke of white embroidered linen, combining green. Bandings of the embroidery vary the skirt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

JAUNTY WRAPS FOR THE SUMMER.

(Illustrated on page 10.)

Fig. 748. Jaquette or sac pelerine of black taffeta in plaited style, with insertions of lace. Long scarf ends add a graceful air. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 747. Sac pelerine of taffeta ornamented with ruffles, in distinct "1853" style. Scarf ends are utilized. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 750. Sac pelerine of white twine cloth relieved with antique lace, and tassels. Frills of lace complete the sleeves, and long scarf ends are used. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 751. Sac pelerine of peau de soie, with Cluny edging and insertion introduced. Long scarf ends are a noticeable feature. Pattern, $1.00. Cut to measure, 50 cents extra.

CHARMING PROMENADE DESIGNS.

(Illustrated on page 12.)

Fig. 263a. Gown of ivory-white voile fancified with bands of Cluny lace. The waist is shaped according to exclusive designs, and the sleeves puff out fashionably over the cuff. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 264a. Visiting gown of black embroidered net inset with black insertion. An empiecement of white Venise lace is introduced at the neck for contrast, and the sheer yoke is completed with medallions, which head the bertha. Elbow sleeves are employed. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 265a. Gown of champagne-tinted crêpe de Chine, with drop yoke of all-over Cluny dyed to match, bands of the same lace forming the decoration of the waist and also of the skirt, the top of which is shirred to yoke depth. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

TAILOR SHIRT-WAISTS.

(Illustrated on page 14.)

Fig. 630. Waist of India linon in plaited effect, with deep yoke. Buttons are introduced for ornament. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 631. Waist of nainsook with plaits taking up the fulness. Closing is arranged slightly at the left side, with buttons and buttonholes. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 632. Waist of white butcher's linen, relieved with plaits and Cluny lace. Ornamental straps give a stylish effect to the front. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 633. Waist of India linon, with insertions of Cluny lace. A Duchess closing is arranged at the front, where buttons supply a finishing touch. Pattern, $1.00. Cut to measure, 50 cents extra.

STYLISH TAILOR GOWNS.

(Illustrated on page 16.)

Fig. 1208. Distinctly tailored gown of hyacinth-blue French covert cloth, showing the new-style "corset" coat fitted with numerous gores. The coat extends nearly to the knees, and caps give the fashionable breadth to the shoulders. A vest of white material is added, and strappings give the finishing touch. Pattern, coat, $1.50; skirt, $1.50. Cut to measure, 50 cents extra each.

Fig. 1209. Tailor gown of English tweed, with pointed basque coat, lengthened by deep skirts. Revers of black velvet, stitched in white, provide the necessary contrast, and the sleeves suggest the leg-o'-mutton shaping. Pattern, coat, $1.50; skirt, $1.50. Cut to measure, 50 cents extra each.

FASHIONABLE PONGEE GOWNS.

(Illustrated on page 18.)

Fig. A276. Pongee gown in natural color, with deep circular yoke of Russian lace, below which shirrings make a pretty finish. Tucks are an ornamental feature of both the waist and skirt, the latter showing side gores in shirred effect. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A277. Pongee gown in pale blue, with incrustations of guipure lace forming the decoration of the novel collar and sleeves. Narrow tucks take up the fulness of the skirt on the hips at the sides. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. A278. Pongee gown in natural color, with stylish sailor collar, framing tucked vest. The drooping

(Continued on page 47.)

MODENE

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Please mention PICTORIAL REVIEW when writing to advertisers.

BEAUTY DOCTORING.

ON the powers of the beauty doctors an edifying volume of moral reflection might be written. Some women, it might be pointed out, are dependent on their wits, many more on their beauty; and then, if one were the author, one would amplify and lament.

That volume will perhaps be written some day, at the time usually chosen by moralists when the fashion has passed its climax and is already on the wane.

But since, judged by the ordinary easy public standard, there is nothing inherently wrong in the business, and, even judged by logical censors, it is found to be no worse than fashionable hairdressing, artificial toothmaking, and all other subtle crafts which idealize these very censors to the view, we may as well look at beauty doctoring simply as a business.

As a business, then, let us consider it. And first, we should explain that we take "beauty doctoring" as a short and comprehensive term to cover various undertakings, all of which have the beautifying of the "patient" as their object. Some practitioners of the art add to or subtract from the figure or the hair, some undertake all these operations, some smarten up the complexion, some the hands, some brighten the eyes, some stimulate the eyebrows, some withdraw a superfluous chin, some cause the rosy nose to pale, and some erase wrinkles with a rolling pin.

Some push the boundaries of their work near to those of the medical man, and they fight, not merely frowns, but the causes of frowns. They attack crossness, the dismals and the blues, make sore tempers serene, curve the patient's face in a smile of the right kind—the sort of smile which leaves no "laughter lines" to make the owner regret past gaiety.

But the beauty doctor, whatever her specialty—and she is almost compelled to have one—must be a clever woman and tactful and smiling. Her pleasant manner must have staying power, so that at the end of a long day of physical fatigue and mental worry possibly as well, she may still have sympathy to offer to fashionable women who have overtired themselves to useless ends and expect the beauty doctor to massage them with the ointment of fuss and flattery. She must make herself indispensable to her customers, so that these may exclaim, "Dear Madame X., you won't leave us? We should be lost without you!" And, though on the morrow they may flit away, not asking what Madame X. is to do without *them*, still, when some day they return for personal repairs, they will come back to Madame X. if she has thoroughly mastered her business.

The beauty doctor must be a competent masseuse, and to achieve this she must receive training. She must have adroit hands and a soft, firm touch; and she must not dislike patting and pressing and kneading the flesh of strangers.

It is tiring work, for women who, on dull business occasions will plead "the great pressure on our time in these days of overexertion," demand a long course of "treatment" from the masseuse. When the face has been gone over inch by inch, concavities filled up, convexities removed, and wrinkles pressed to go, then the figure will require attention. The figure will almost certainly be found to be too full for day dress or too lean for the evening.

All this must be rectified. The patient must be put on a couch of special form, with lovely hangings and draperies, and subjected to figure massage. Soaps and pastes are laid on to absorb flesh that the customer would sooner be without, while

ointments and creams are rubbed where roundness is the effect desired. And, when all this is over, the hands must be manicured. And manicuring, too, is not the work of a moment; for nails need to be put in soak for some time before they become soft enough, and then they must be cut and rouged and rubbed and brightly polished.

Electrolysis is undertaken by some practitioners. Others treat and "tone" the hair; and at this moment one able lady is making a great success by the electric brushing of the hair—a process which is very pleasant to undergo and which gives the hair the full, fluffy appearance which its owners ask of it for the fashion. Some customers may ask for chiropody also; but, as a rule, this business is not combined with facial treatment.

To set up in business as a beautifier is an expensive matter. It is almost useless to take small and shabby premises. The situation, if in New York, ought to be somewhere in the most frequented part of town, and the suite of rooms should be, if possible, on the first floor, as women in search even of beauty will seldom climb more than one story high.

The suite of rooms taken at a big rent, there follow other calls for expenditure. The whole place must be most charmingly decorated. There must be the freshest of paint, the most delightful of wall papers and carpets. And then the rooms ought to be arranged, by means of curtains and partitions, to form many little sanctums, for patients may not always care to meet each other.

Each little compartment must have its own dressing-table laden with pretty silver-backed brushes and combs, cut glass bottles, and all the apparatus for massage and manicure most temptingly set out. And next a staff of assistants must be engaged, attractive-looking girls, of sympathetic manner, whose uniform should be distinguished from that of the attendants at any rival establishment. Extensive advertising, too, is absolutely indispensable.

Without touching on the mysteries connected with the composition of the unguents and the making-up of these in an attractive form, we have probably made it sufficiently clear already that the whole enterprise is one unsuited to the dull and jogtrot woman. In the treatment of beauty, as in the more recognized medical arts, fashions and ideas change.

The expression sometimes used nowadays, "a convincing personality," must appiy with no small degree of fitness to the woman who is to persuade other women to let her treat them. At the same time, there are already a great many competitors in New York, for far more women have entered this field during the last five years than is at all generally known. Many of these face masseuses take pupils.

The terms for training in massage of face and figure and manicure vary. Occasionally a lady is willing to train an assistant, and the arrangement is not infrequently that the pupil gives her services for a time while she is learning, and afterwards receives a weekly salary of a few dollars, which rises to twenty or more, according to the amount of ability shown.

Although New York appears to be now somewhat over-supplied with this kind of business, there are still chances of success in some of the large towns of the country. At first sight it might seem as though the vendor of beauty should ply a huge trade, for beauty is wanted by women more than gowns or millinery or food; and beauty is assumed to bring all other good things in its train.

DESCRIPTION OF PLATES.

(Continued from page 45.)

sleeves are particularly pretty, and the triple "tier" skirt shows both tucks and Venise lace. A tie and crush belt of pale-blue Louisine supply tone. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

WALKING SUITS FOR TOWN AND COUNTRY.

(Illustrated on page 20.)

Fig. 735. Costume of fawn Kinnockburn suiting fancified with plaits stitched in place. A masculine, stylish air is imparted by a rolling collar of velvet, the revers being of the material. The unique sleeves are completed at the wrists with velvet. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 736. Costume of bouretted tweed with strappings of plain taffeta. The Monte Carlo coat displays revers. Japanese sleeves are employed. The skirt shows a hip empiecement which is continued to form a front panel. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

Fig. 737. Costume of iron-gray hopsacking with coat in Norfolk style, fashionably strapped. Flowing sleeves are introduced, and a gray metal buckle is adopted. The skirt is shaped according to the latest designs. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

FINE LINGERIE.

(Illustrated on page 22.)

Fig. A1. Nightgown of mazalea with yoke effect, fancified with insertions of Valenciennes lace. Pompadour neck and elbow sleeves are adopted. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A2. Set in India linen consisting of corset cover with low, rounding neck, and petticoat. Tucks and insertions of lace vary both designs, beading and edging adding the finishing touches to the corset cover. The flounce on the skirt is completed with a deep frill of lace. Pattern, corset cover, 50 cents; petticoat, 75 cents. Cut to measure, 50 cents extra each.

Fig. A3. Undermuslin set in mazalea, including corset cover, petticoat and drawers. A Vandyke effect is given both the corset cover and skirt by the application of the trimming, and lace and ribbon provide the decoration, with beading. The drawers are elaborated with tucks and frills of embroidery complete them. Pattern, corset cover, 50 cents; petticoat, 75 cents; drawers, 50 cents. Cut to measure, 50 cents extra each.

Fig. A4. Nightgown of India linen, with trimmings of Point Paris lace. A Pompadour neck is used, and tucks take up the fulness over the bust. Elbow sleeves are adopted. Pattern, $1.00. Cut to measure, 50 cents extra.

ATTRACTIVE DESIGNS FOR CHILDREN.

(Illustrated on page 26.)

Fig. A287. Frock of white batiste with a shawl collar framing a tucked vest. Bands of insertion add greatly to the effect. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A288. Child's frock of India linon, with embroidered bretelles and fancy vest front. The full, gathered skirt is completed with a frill of embroidery. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A289. Frock of white linen, fancified with bands of antique lace. A deep cape collar, completed with cord and tassel, contributes to the general appearance, and the belt is of scarlet kid. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A290. Frock of white organdy, shirred over the shoulders and at the hips. A unique feature is the bertha of lace extending down the front of the waist and skirt, and continuing in a band around the lower edge. The neck is in low, rounding style. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A291. Little girl's or boy's suit of white linen, with deep shawl collar, completed with a frill of embroidery. The skirt is in kilt style, and a belt of the material is utilized. Pattern, 75 cents. Cut to measure, 50 cents extra.

CHIC SAILOR SUITS.

(Illustrated on page 28.)

Fig. a291. Suit of scarlet and white linen, the blouse being of scarlet, with white sailor collar and cuffs, and a band of scarlet decorates the skirt. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. a292. Sailor suit of white linen, fancified with dark-blue braid. A chevron of blue silk is embroidered on the shield, and the scarf is of royal-blue silk. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. a293. Sailor suit of red foulard polka-dotted in white, and relieved with a generous collar of all-over embroidery. A scarf of white wash-silk supplies a finishing touch. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. a294. Sailor suit of navy-blue cotton hopsack trimmed with scarlet soutache braid. Shield of nainsook and tie of scarlet wash silk. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. a295. Box-plaited suit of reséda-green cotton étamine, stitched in white, with shield and narrow strap collar of white linen. Tie of black silk. Pattern, 75 cents. Cut to measure, 50 cents extra.

GRADUATION FROCKS FOR MISSES.

(Illustrated on page 30.)

Fig. a296. Frock of India linon with gathered bertha describing points in front. The sleeves are shirred above the elbow, and the skirt displays shirrings and strappings of embroidery. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. a297. Frock of white organdy with yoke of lace. Fichu drapery frilled with ruffles of the same. Elbow sleeves lengthened by frills, the skirt being trimmed with narrow ruffles. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A298. Frock of silk muslin tucked to deep yoke depth. Skirt similarly tucked, and elaborated with narrow ruffles. Bands of batiste embroidery supply the garniture. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A299. Frock of white mull tucked in clusters. A fanciful bertha trimmed with insertion outlines the yoke, and a finishing touch is supplied in a "popcorn" rosette of ribbon. Elbow sleeves are adopted, and the belt is of white panne ribbon. Pattern, $1.00. Cut to measure, 50 cents extra.

ELABORATE FROCKS FOR CHILDREN.

(Illustrated on page 32.)

Fig. A281. Frock of white Swiss banded in satin ribbon. Yoke of lace with a shallow pompadour yoke of Swiss. Flounces tucked at the top vary the skirt. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A282. Child's frock of India linen with pointed cape collar, and blousing waist. A sash of sky blue panne ribbon is used. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A283. Frock of white voile with plaited skirt, sleeves and yoke of lace. The collar bertha emphasizes the necessary breadth of shoulders. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A284. Frock of white India mull with deep lace collar of lace, effectively strapped with ribbon ending in rosettes. Shirrings vary the sleeves to deep cuff length and also the skirt to hip yoke depth. Lace elaborates the skirt. Pattern, 75 cents. Cut to measure, 50 cents extra.

Fig. A285. Frock of white lawn with square collar in yoke effect and embroidered waist overlaid with box-plaits. Plaited skirt. Pattern, 75 cents. Cut to measure, 50 cents extra.

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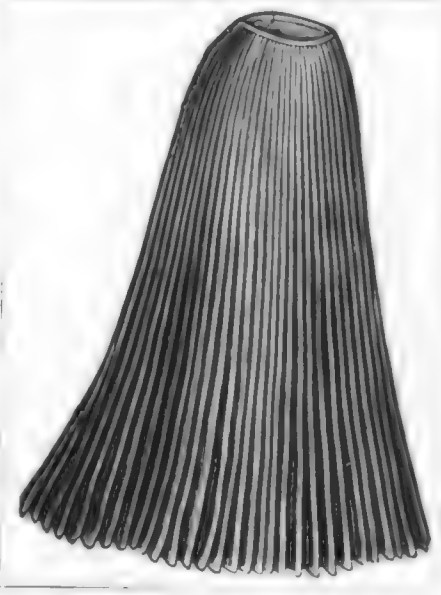

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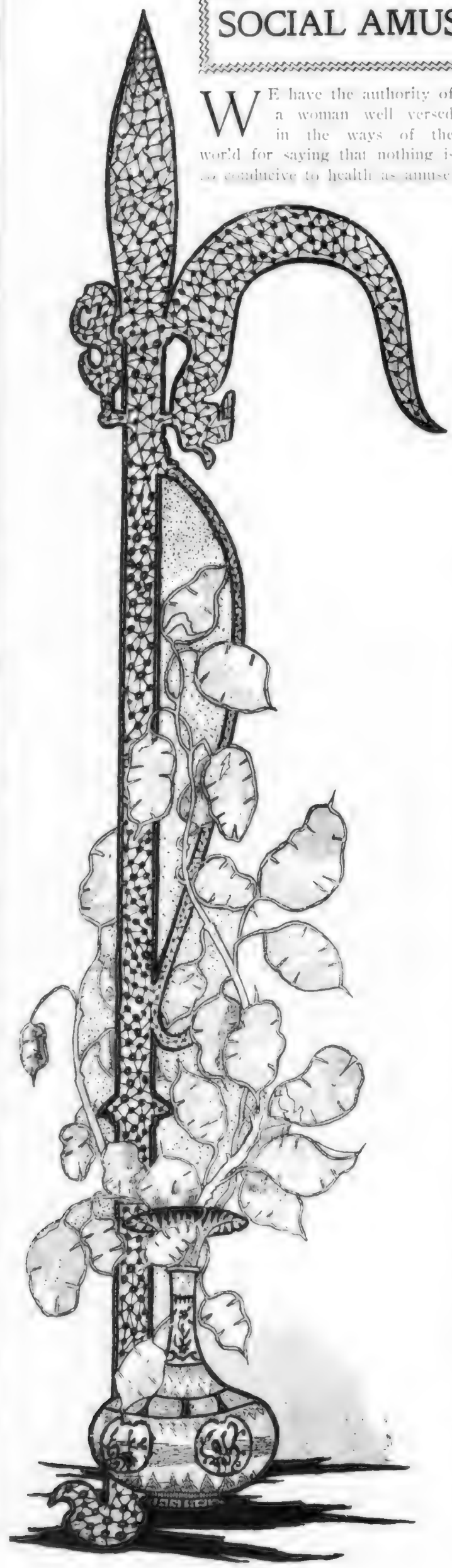

WE have the authority of a woman well versed in the ways of the world for saying that nothing is so conducive to health as amusement. Humanity has recognized this from its earliest ages. Our Anglo-Saxon forefathers and our Norman progenitors ever amused themselves in a way that pleased them most—a rugged way at best. From very early days they had been skilled in archery, ladies as well as men, the Saxons and Danes alike, hence so many yew trees grown in our churchyards. Hunting and hawking had long been the delight of our sturdy race. The former continues so, but it is said that Richard Cromwell was the last gentleman who proved himself to be an expert with the hawk.

Military exercises gave pleasure to the spectators and to those who took part in them. Ball playing, skittles, horse racing, quoits, swinging dumb-bells, tennis playing, running at the ring, and much beside helped to wile the merry hours away in Great Britain for centuries.

Queen Elizabeth lived in rough days and patronized rough sports. When ambassadors from foreign countries came to see her she carried them off to witness bear baiting and bull baiting with English dogs, and stopped to the very end to know the result. These unmerciful sports were in favor for many generations.

It has always been said of us as a nation that we celebrate every great event by eating, and there remain many chronicles of wonderful feasts, compared with which our modern fare seems light indeed. The sisters of Edward VI. when they dined in his presence were not permitted to have chairs, but sat far off from his canopy on benches. They revenged themselves by added dignity when they in turn came to Royal estate. Yet with all the ceremonial, Queen Elizabeth ate with her fingers. Corgal had not then introduced forks from Italy, and the ewerer held an important post at Court pouring the water out for the constant washings between every course. While the table groaned beneath its weight of gold and silver or pewter plate, the feet rested on rushes, not over clean, for the *débris* of the meal was often thrown on the floor. It was some time before napery was employed, long, indeed, after the most exquisite Venetian glass graced the Royal board. In good Queen Bess's time people of high estate dined at eleven, the tradesmen later, and up to the time of Charles II. each course was loudly proclaimed by the usher. Wonderful were the menus. Peacocks, swans, herons, and cranes were considered fit for human food, and greatly valued, to say nothing of porpoises and dolphins, a peculiar kind of snail, and frogs stewed with spices.

The jesters had a merry time while dinner was going on, and when a favorite dish, the quaking custard, was brought in, piled "monstrous high," the fool jumped over it, occasionally bespattering the guests. Many cooks were employed, and French ones were highly prized.

Henry VIII. has left behind him many interesting details of feasts at Greenwich and elsewhere, especially at Christmas time, when the Lord of Misrule, the Yule log, and a whole host of marvellous persons in skins and frills, St. George and his scaly-skinned dragon, Beelzebub, a Turk, and other wonderful persons made their appearance.

But our amusements of a social character are not always associated with eating and drinking. Dancing has been in vogue for many a long day, originally associated with tumbling. Very wonderful are the names of some of the country dances handed down to us by the ancient chroniclers—"Morgiana in Iceland," Miss Lunsdam's fancy, Lady Doran's Strathspey, and the rest. Waltzing came in as far back as 1810; the quadrille followed in 1817, and caused a great scandal. Dancing parties were generally accompanied by wonderful suppers. "Quelle pays deux cents religions mais que deux sauces," says Tallyrand, of England, but we never neglected the duties of the table, however bad our cooking may have been. Most of the great nobles were in the habit of giving notable entertainments. In 1787 we hear of the then Earl of Salisbury having a dance at Hatfield in January, when over 300 sat down to supper, the arms of the noble family being set on a banner made in pastry in the center of the table, and a very famous masquerade was given at Cleveland by the Duchess of Cleveland, the famous Lady Castlemaine. It was at her house that a sirloin was being cooked when Charles II. was expected, and the fire was put out by an inundation. "It must be cooked," said the imperious lady, "if the house is burnt down."

George III. simply gobbled, and had finished the courses before the others had fairly begun. Not so Queen Charlotte, who appreciated good living and gave many banquets, one of the most notable in honor to the King's restoration to health. When the Prince of Wales was made Regent he gave a marvellous dinner at Carlton House, with tables radiating from a center, so that he could see all the guests.

There was nothing of that kind in Queen Elizabeth's time, but she made up for it by wonderful pageants through the streets gaily decorated with hanging Arras tapestry and cloth of gold, with the accompaniment of music and bell ringing. Dramatic scenes were enacted on different portions of the route, well worth the seeing. When Her Majesty paid some of her numerous visits to her nobles such amusement was provided for her. Scott tells us a good deal about all this in "Kenilworth," and how when the Queen was expected the high roads were filled with bullocks, sheep, and calves, wine casks and hogsheads of ale. We glean something of the magnificence of the pageants from the description of her entry into Kenilworth Chase amid the music and the roaring of artillery, herself a blaze of jewels, seated on a milk-white horse. When she stepped on to the bridge a raft in the form of a floating island, gaily illuminated, showed a pageant of sea horses, Tritons and Nereids, and the presiding genius, a fair and beautiful woman, landed at the Mortimer Tower and paid homage to Her Majesty with a suitable address.

Masques for a long time were one of the favorite amusements, especially in the time of Henry VIII. Ben Jonson wrote many of them, and the nobility took part in them up to the time of James I. They were beautifully dressed and well acted, and always testified to the homage paid to sovereignties.

Charles II. was very fond of such amusements. Evelyn describes these resorts as "places for persons of ye best quality to be exceedingly cheated at." Nevertheless, they held their own for many a year, and water excursions all through the Stuart time and the early Georgian period were one of the favorite enjoyments of the upper strata of society, barges being decorated and accompanied by musicians. The gay company stopped at Mortlake, Richmond, Chelsea, and Greenwich to dine; but they were up betimes, for society then went to bed early and was up early.

FRIENDS.

(Continued from page 43.)

"What can it be?" cried Travers. "Not money, for you got that from home yesterday."

"It might be love," suggested Bailey, puffing at his pipe. "You are the only one who has never confessed."

"Then I will begin now," she said, casting down her eyes. "I don't know whether it is love or an attack of jaundice, for the symptoms are just the same. It is not money—I know that. Is it love when a man bestows little attentions on you and one day treats you coldly indifferent and another day can't do enough for you? And he looks pale and dejected at times, and other times very amiable? Is that love?"

"Well—it might be jaundice," sneered Bailey. Travers rolled another cigarette, but his fingers shook.

"Then I don't want to be loved," she declared emphatically. "It has kept my feelings so agitated wondering what on earth I had done; my appetite grew very bad; why, yesterday morning I actually put sugar in my coffee."

"That's not so bad," said Bailey, "It has been done before."

"I don't believe in artificial sweetness," she flashed back, his tone challenging her. "I can't understand his attitude. He seems to think I am fonder of someone else by his actions—and I dare not tell him, for he has never so much as asked me. I can only surmise."

"It is Bailey after all," thought Travers gloomily.

"I guess Travers is the man," Bailey was thinking, as he relit his pipe.

"And the worst of it is," she went on, "he has never intimated a word of it to me. What can a girl do?"

Travers stared strangely at her. Perhaps after all she did mean him. Bailey's face seemed to light up with a similar thought.

"Do?" cried Travers joyfully. "Why, let him know you care for him. Don't wait for him. I know what the poor man's suspense must be. You ought to end it."

"But it is not my place," she said firmly.

"It is your place, too," declared Bailey. "You don't have to get up and say, 'Here, I love you. I can't stand this sort of thing. Is it yes or no?' Just coax it from him—you girls all know the way."

"Idiot!" It sounded like that from Travers.

"If I have to do the love-making, I don't care for him," she cried with spirit. "The price is too high. He has had lots of opportunities. I have decided that I lack sufficient attraction." She looked sorrowfully at the floor.

"It is Bailey," thought Travers.

"It is Travers," thought Bailey.

"Settle it now," said Travers, walking the floor. "Never mind me. I won't listen——"

"Tell Travers what you want to say," put in Bailey, arising to his feet unsteadily.

"I? I won't say anything. A man is a coward who can't speak for himself," she cried.

"He is probably afraid you will refuse him—and fearful of losing your friendship——" Bailey's voice shook.

"I may be to blame some," she sighed. "I ought to know him better than I do in four years——"

"Four years!" they cried in amazement.

"I never intended to say a word," she continued with embarrassment, "but yesterday a letter came, and brought everything back to life again. I thought I had forgotten, but I had not. Instead, I care—more than ever. But he has not asked me a thing."

Travers and Bailey looked steadfastly at each other. There were two brave men in the room after all. And then silently, but it meant much, they linked arms and walked to her side.

"There are so many of us unhappy in the world that you ought to be glad to make this man happy," said Travers in a quiet tone. "Write him a love letter. That's what I would like in his place——"

He moved his head away from her—toward the door.

"And so would I—in his place," said Bailey, as his pipe went out. He made no attempt to relight it.

At the door the two paused. It seemed to them that they were leaving all of the radiance and the cheer behind them. The man that won would never appreciate the magnitude of his victory over them.

"I would like one favor," said Bailey, halting, with his fingers on the knob. His voice was uncertain. Travers put his hand on his arm sympathetically.

"I would like to cheat that man out of at least one kiss," he confessed to her. She tiptoed across the floor and without a word extended her cheek to each in turn.

And they opened the door and walked out.

And then she turned to the mantel and bowed her head on the cold marble and cried.

"It was the only way," she sobbed to herself. "Their friendship was too rare—too precious in this heartless old world. It would be a crime for any woman to come between it." She pressed her face against the pillow where Bailey's head had rested and kissed it; then she put her cheek on the arm-rest where Travers's fingers had rolled the cigarettes and kissed that.

"Dear boys," she murmured through her tears.

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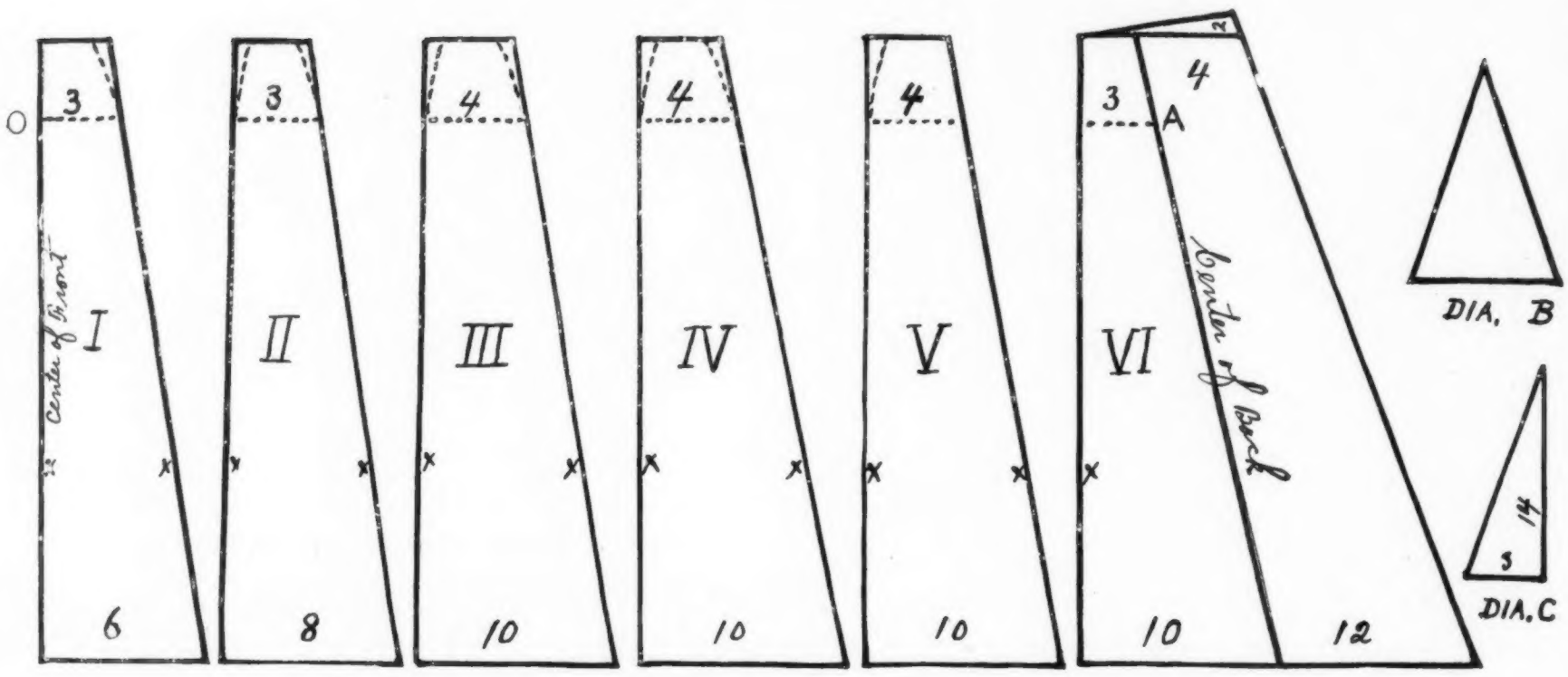
ELEVEN-GORED SKIRT WITH TRIANGULAR FLARE.



In giving this lesson we will use for our measure waist 25, hip 42, front length 41, side length 42, back length 43. This skirt has a single inverted pleat in the back, and the goods added for the pleat in back is extra and is not considered when you divide up hip measure; it has eleven gores which cover the entire hip, while at the bottom small pieces are set in which form the spring or flare. Sometimes the material from which these small pieces are cut is laid into two or three tucks about an inch deep having the tucks to run across the piece, and sometimes they are cut from different material than that used for the gores, and when set in between the gores they have a very desirable effect.

Since we draft only one-half of the pattern we will need to cover only one-half of 42, which is 21 inches. If we cover only one-half of the hip we will need but half of the eleven gores, which is five and one-half gores. Now five and one-half of these gores must measure 21 inches at the hip, not allowing anything extra for the pleats; this goods will be added extra, as we will show you when we draft it.

The first piece to draft is No. 1; this is half of the front gore, and the straight edge marked is centre of front.

How to Draft the Front Gore.

Draw a straight line 41 inches long for the front length, and a line out at the top for the waist line. Five inches below the waist is the largest part of the hips; measure out on this line 3 inches. At the bottom measure out 6 inches for the width of the front gore at that point. We now draw a line from the 6-inch mark up through the hip line and on to the waist; this will finish the front gore.

How to Draft the Second Gore.

Draw a straight line for the front edge of this gore, 41 inches long; then square a line out for the waist; 5 inches below the waist draw a line out 3 inches for the hip; at the bottom measure out 8 inches, then draw a line from the 8-inch point up through the 3-inch mark at the hip and on to the waist, and this will finish the second gore.

How to Draft the Third Gore.

Draw a straight line for the front edge of this gore 42 inches long; then square a line out for the waist; 5 inches below the waist draw a line out 4 inches for the width at the hip. At the bottom measure out 10 inches; then draw a line from the 10-inch mark at the bottom up through the 4-inch point at the hip and on to the waist. This will finish the third gore.

The fourth and fifth gores are drafted the same as the third gore.

How to Draft the Back Gore.

To draft the back gore, No. VI, we draw a straight line for the front edge 43 inches long, and square out at the top for the waist; 5 inches below the waist draw a line out 3 inches, and at the bottom measure out 10 inches.

From the 10-inch point at the bottom draw a line up through the 3-inch point at the hip, and on to the waist line. If you measure from O to A along the hip line of each piece you will find you will have just one-half of the hip measure, or 21 inches, and will allow nothing for fulness or pleats in the centre of the back, and as we desire an inverted pleat in the back, we measure out on the waist line 4 inches, and at the bottom 12 inches; from the 12-inch we draw a line up through the 4-inch mark and 2 inches beyond; from the 2-inch mark, draw a line to the front edge as shown by the draft.

Waist Line.

These six pieces must cover one-half of the waist, one-half of 25 is 12½ inches. Measure pieces Nos. 1, 2, 3, 4, 5 and 6 on the waist line and see what they will measure; be careful in measuring No. 6 and measure only from the straight line to the bias line "marked centre of back." We will suppose these six pieces measure 16½ inches at the waist; since we need only 12½ inches we will have the difference between 16½ and 12½, which is 4 inches, that we will have to take out in darts. These darts are taken out in the seams as shown by the dotted lines on the cut. The lines we have given you are the sewing lines; when you cut out your material allow for all seams.

The Triangular Pieces.

One of the novel features of this skirt is the small triangular pieces which are to be inserted at the bottom of each gore, and that forms the flare at the bottom. These pieces can be made to run higher or lower as you may desire; in this skirt we have measured up from the bottom 14 inches, as is shown by the small notches on the sides of each gore.

How to Draft the Triangular Pieces.

To draft Diagram C, draw a straight line 14 inches long, and square out 3 inches at the bottom, then draw a straight line from the 3-inch point up to top of perpendicular line; when you have this done it will give you a piece one-half the size of the triangular piece; when you come to cut the material, place the perpendicular line on the fold, and when the piece is cut it will give you a piece the same shape as shown in Figure B.

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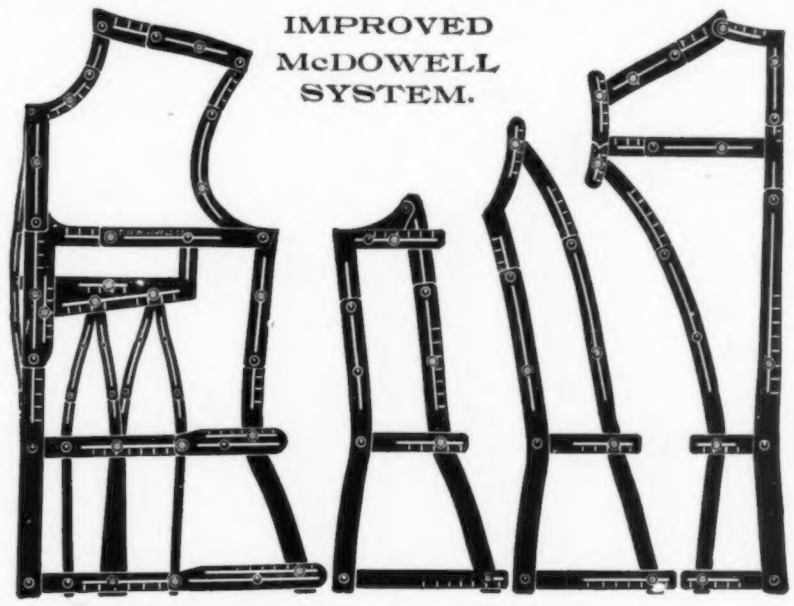

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Whose manner of life
Is remarkably queer,
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2

For instance, they never
Wear clothes in the street
They are all bald headed-
They dont have to eat;
They have no colics,
No measels, no colds;
Not one of the pets
Ever quarrels or scolds;
They sleep and they wake
And they crow and they coo
And they talk in the language
Of Google-goo-goo,
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3

In Babyville there
Are animals, too;
Babykittens and bears
And all beasts of the Zoo;
There are wee baby lions
And elephants small;
Baby birds, baby ponies;
They are babies all, all,
And you'd laugh till you cried
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FOOD

Ozomulsion
is a scientific combination of cod liver oil, guaiacol, glycerine and the hypophosphites. It is blood-making, tissue building, nourishing, sustaining antiseptic, cough-appeasing, catarrh curing, bone-building, teeth-growing, vitalizing. The use of OZOMULSION means buoyant HEALTH.

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Purity, innocence,
Sweetness, good will
Abound in this city
Of babyville;
'Tis just on the outskirts
Of Heaven - so near
To the throne of God
That the angels hear
The beautiful pets
When they sob or cry
And sing them to sleep
With a lullaby,
(And they dream of
Ozomulsion
FOOD

SENT FREE

A TRIAL BOTTLE OF
Ozomulsion
WILL BE SENT FREE BY MAIL TO ALL WHO SEND BY LETTER OR POSTAL CARD COMPLETE ADDRESS TO

THE KIND PHYSICIANS PRESCRIBE AND ALL DRUGGISTS SELL IN TWO POUND BOTTLE FOR ONE DOLLAR

Ozomulsion Food
97 Pine St.
New York City.

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More plaintive, more tender,
More tremblingly clear
Than e'er was heard
By mortal ear.
Ah, babies of earth,
And grown folks, too,
So live that when
Death comes to you
You may be worthy
Through good and ill
Of living again
In Babyville.
(Meantime, take
Ozomulsion
FOOD

KING BABY RULES THE WORLD

Food For both Old and Young	Easy-To-Take Summer And Winter	The Emulsion that Does Good